The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 18, 1918 PRICE TEN CENTS

RITA GOULD

BACK UP THE ARMY AND NAVY!

BUY WAR SAVINGS STAMPS

TANY'$ HIT$

ARE FINANCIAL WINNERS AT THE BOX OFFICE, IN THE SALARY ENVELOPE AND ON THE COUNTER

"YOU'LL BE THERE TO MEET THEM" (When the Boys Come Home)
"KENTUCKY WAS LUCKY" (When She Raised A Girl Like You)

AND THE GREAT NATURAL SONG-HIT FOR WHICH WE PAID

$ FIVE THOUSAND DOLLAR$

"IT'S NEVER TOO LATE TO BE SORRY"

THE WONDERFUL NEW BALLAD WITH A HEART INTEREST STORY, A SIMPLE MELODY AND A PERFECT LYRIC.

HERE IS YOUR COPY

If there is a weak SPOT in your act that can be repaired by a GREAT SONG, write, wire or call on "STASNY" before consulting anyone else.

* * * * * * * *

Band and Orchestra Leaders Write for Our Catalogue

* * * * * * * *

When in New York be sure and pay us a visit and you will meet WILLIE ROCKWELL, FRED MAYO (OF FOX AND MAYO), DICK HEINRICH, AL. STONE, ROSE GOLD BURG, HARRY BERNHARDT, RALPH WHITE, BURT SHEPARD, EDDIE CASSIDY, EDDY VAN, EARL BURTNETT and BOBBY JONES will be "There to Meet You" in our New York Office.

It's Never Too Late To Be Sorry
James E. Dempsey
Jos. A. Burke
Mod.to
Voice
I watched a sweet rose droop and die, For want of rain and wondered why, The rain drops when at last they came, Could not re-store its bloom a-gain, You're like the rose, I'm like the rain, You wanted me and called in vain, Per-haps you wonder why I'm here, I've come to say I'm sor-ry, dear. It's never too late to be sor-ry — I'm sor-ry I fought you to care — I wish I could lift from your shoulders — the cross I have made you bear — I can't mend a heart I have broken — There is-n't a thing I can do — But it's never too late to be sor-ry And God knows I'm sor-ry for you. — It's you. —
Copyright 1918 by A. J. Stasney Music Co. 56-58 West 45th St.

PROFESSIONAL DEPT.
Strand Theatre Building
47th and Broadway
New York City

CHICAGO OFFICE:
143 North Dearborn St.
WALTER KING, Mgr.

A. J. Stasny Music Co.
MUSIC PUBLISHERS

Executive Office:
56 West 45th Street,
New York City

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1918, by the Clipper Corporation. Published weekly by the Clipper Corporation, 1604 Broadway, New York Entered at the Post-office at New York as second-class mail matter

Founded by FRANK QUEEN, 1853

NEW YORK, SEPTEMBER 18, 1918.

VOLUME LXVI—No. 33
Price, Ten Cents, $4.00 a Year

A. E. A. WAIVES DUES OF ALL IN SERVICE

WOMEN MEMBERS INCLUDED

The dues of all female, as well as male members of the Actors' Equity Association, now engaged in war work, or who become engaged in war work from now on, will be waived by the organization, it was decided this week. Some time ago the council of the A. E. A. passed a resolution waiving the dues of its male members, who had entered or should thereafter enter the service of Uncle Sam.

Realizing that many of its female members were also devoting all of their time to war work, the council decided at a recent meeting that the women so engaged were entitled to the same courtesy regarding the payment of dues as had been extended to the men. All female as well as male members having grounds for having their dues waived must, however, make individual application to have the privilege extended to them.

The council also decided that, hereafter, membership dues will be ten dollars a year, payable as follows: Five dollars on November 1 and five dollars on May 1.

The "Fund for Our Wounded Actors," which the A. E. A. inaugurated a couple of weeks ago, has received three individual donations of $1,000 from different persons during the past week. One of the donors was reported to be George Arliss. No inkling of the identity of the other donors could be obtained.

The A. E. A. plans to make the "Fund for Our Wounded Actors" a permanent organization, an executive committee having been appointed for the purpose of formulating ways and means to that end, consisting of the following: Eddie Cantor, Frank Carter, Percival Knight, Charles Coburn, Pedro de Cordoba, Mathilde Cottrelly and Fanny Cannon.

TALLIS GETS HITCHCOCK PLAYS

George Tallis, the representative of J. C. Williamson, Ltd., the Australian producers, who has been here for several months, left, Monday for Canada after obtaining the rights to a number of American plays, among which was "The Red Widow" and other Hitchcock starring vehicles.

Tallis's idea is to take the leads from here, also, he having talked with Frank Shea about going over to do the Hitchcock roles and others.

ANOTHER "TWIN BEDS" COMING

A. S. Stern is shortly to put out a third "Twin Beds" company, the two that he now has out playing to such excellent business that he believes a third can also do well. The company playing in St. Louis last week totalled $9,600 on the week.

HERRICK HAS NEW CAMP SHOW

Lea Herrick last week put a new show for the camp theatres into rehearsal entitled "N'Everything." It is to be headed by Rita Gould and is scheduled to open at Camp Merritt November 11.

DANCING ACT IS STRANDED

"Ballet Classique," a dancing act in which some eight or ten people were employed, is reported to have been left "flat on the lot" by its sponsor, one Alfredo Camarota, also known as the Count De La Roque, following a fair engagement at Detroit, Michigan, last week. The count is said to have quit the aggregation just prior to the closing performance, forgetting to go through the little formality of paying salaries. Among those who are reported to have salary claims against the count are the Misses McNamara, Adams, Roux, Roth and Ramsdell.

MARTY LANE LOSES CAR

Marty Lane, manager of the Pekin restaurant, was robbed of his automobile, a five-passenger National touring car, last Thursday evening between 8.30 and 9 o'clock.

Lane was in St. Vincent's Hospital at the time and discovered the theft when he came out. The car was a 1916 model and bore a New York license number, 181729. The car had a victoria top, dark blue body and chassis and was equipped with four new tires and two extra shoes.

SOLDIERS DISLIKE DIALOGUE

Managers who have played the camp theatres have about come to the conclusion that soldiers do not want very much dialogue in the plays offered to them. What they do want, several of them state, is plenty of girls, with no more than two minutes between numbers. If given more than that, they state, they become restless and start shifting their feet about on the floor which, being of wood, makes such a racket that the shows are broken up.

ACCUSED ACTOR IS FREED

Andrew Copeland, forty-nine, an actor, of 121 West One Hundred and Thirty-sixth Street, was arrested last week, charged with the theft of a diamond ring from his former sweetheart, Rebecca Alston, of 2137 Madison Avenue. The charge was not sustained, however, the grand jury dismissing the case.

LEBLANG GETS MANY SHOWS

Joe Leblang got most of the shows that opened last week and already has "Tea for Three," which has not yet been brought in, up on his board. Among those he got from last week's crop are "Over Here," "Another Man's Shoes," "Crops and Croppers," "Jonathan Makes a Wish," "Forever After" and "One of Us."

KNOX WILSON SUED

Knox Wilson, the vaudeville comedian, has been sued for divorce on the ground that he was cruel to his wife. The couple have been married ten years and have a son seven years of age. Wilson is represented by Harry Saks Hechheimer. Stevens and Loomis represent Mrs. Wilson.

HEREAFTER IT IS "KALICH"

When "The Riddle Woman" is shortly produced in Washington, Mme. Bertha Kalich, the star, will drop both the "Mme." and the "Bertha," she desiring to be known hereafter simply as "Kalich."

SHUBERTS HAVE NEW FARCE

The Shuberts have a new farce of the mystery type called "Stop That Man," for which they have engaged Edwin Nicander and Maud Hanaford.

THEATRE FOLK RUSH TO REGISTER FOR NEW DRAFT

Thousands Pledge Selves to Support War Program by Enrolling With Local Boards—Big and Small Fill Broadway Booths All Day.

The theatrical profession led all others last Thursday, National Registration Day, in voicing its approval of the Selective Service System and aligned itself with the Government for the successful prosecution of the war.

Broadway, in particular, did itself proud. In the list of registrants from the White Way enrolling boards were J. J. Shubert, George Cohan, Henry Chesterfield, Walter Kingsley, Edgar Selwyn, William Harris, William Elliott, Wendell Phillips Dodge, Harry Kline, Henry Young, Sam Hoffenstein, Charles ("Pink") Hayes, Percy Heath, George Jean Nathan, A. J. Gearing, Elliott Forman, Arthur Barney, Harry Brown, John McCormack, Enrico Caruso and a host of others too numerous to repeat here.

Appended is a list of several thousand producers, actors, managers, authors, agents and others identified with the profession who registered with one or the other of the several boards in the theatrical district.

Board 158, at 158 West Forty-sixth street, carried off honors in the number of theatrical people registered. Out of a total registration of something over 6,000, this board registered about 1,500 professionals.

Board 115, at 1416 Broadway, was next with 300 show people out of a total of approximately 3,500 registrants.

The lists indicate that the theatrical poll was heaviest during the early hours of the enrollment. The first hundred who affixed their signatures to German hunting licenses at Board 158 were nearly every one identified with the amusement business.

It is estimated that not more than ten to fifteen per cent. of those who registered will be put in Class 1, and, as the remainder already are considered to be engaged in a useful occupation, it is unlikely that the industry will be further disturbed. A list of those registering at Board 158 on West Forty-sixth street, is as follows:

Paul Dulzell, actor; Moses Wm. Messing, manager; Sidney Ayres, actor; Jack H. Gates, actor-musician; Edward Hemmer, motion picture director; Jacob Lazar, actor; Jno. Vincent Hope, manager; Jos. De Kock, acrobat; Gabriel Philip Nyckees, acrobat; John Rose (Carl Rosini), actor; Knute Erickson, performer; Leroy J. Purviance, performer; David McGill, Clifford Stork, actor; Geo. D. Sullivan, stage director; Patrick Coll Hartigan, moving picture director; Francis Lacey Sampson, actor; Jas. Hayden Stevenson, actor; Frank Murphy, actor; Zellah Wall Conington, actor; Arthur H. Hill, actor; Geo. Robt. Kalahihi Vernon E. Bestor, musical director; Robt. Middlemass, actor; Orme Caldara, actor, Jno. Francis Stephens, play reader; Spencer Clark Rogers, film representative; Herbert Cecil Owen, actor; Edward Albert Shafer, Edward Jos. Bowes, manager; Lars Frederick Tiden, actor; Walter Scott Roy, pianist; Harry Cline Benson, actor; Francis O'Brian, actor; Frank G. Luce, actor; William Fried, production manager Fox Film Corp.; Jacob R. Early, stage carpenter; Stanley Walpole, actor; Francis Hoyt Shreiner, actor; Frank Melvin Kamplain, actor; Harry Albert Miller, stage mechanic; Jos. Aloysius Clifford, electrician; Geo. Gregory Hensley, electrician; Royal Christopher Stout, actor; Wm. Gilbert Richard Sleeman, actor; Gustav Warde App, stage mechanic; Frank Munsell Rose, film salesman; Timothy Jos. Fitzpatrick, property man; Chas. Lawrence Reilly, actor; Wm. Hendrick Winster (Jas. Hamilton), vaudeville actor; Jacob Briefner, actor; Fred Leroy Millard, actor; Chas. Edward Millard, actor; Oscar Lee Hickman, actor Hurtig and Seamon; Jos. Louis Norvello, performer; Jno. Leroy Arthur, actor; Harlan Paul Briggs, actor; Alexander Van Aken, actor; Frank Lester Wakefield, actor; Squire Harry Entwistle, stage carpenter Lewis and Gordon; Benjamin Franklin Kanser, actor; Thomas Brown, actor; Fred W. Taylor, actor; Oscar Christian Knapp, actor; Adamo Didner, singer; Jacob Liberman, manager; Edwin Carpenter Winscott, actor; Leon Franciscus Sermon, acrobat; Thomas A. Rutter, actor; Elwood Johnson Moses, Wm. P. Murphy, Hurtig and Seamon, actor; Yoshimama Nobira, showman; George Arthur Florida, business manager Max Spiegel; Jojiro Mori, actor; Frederick Sumner Thomas, actor; Howard Campbell Robey, manager; Geo. W. Boyce, stage carpenter Jas. E. Cooper; Frederick G. Raines, electrician Al Woods; Geo. Gaston Bell, actor; Wm. Henry Zinnell, actor; Geo. Hermann, actor; Chas. Gibbs Hafermalz, actor; Walter Brooks, Abraham Feinberg, manager for Chas. M. Baker; Fred Meigs Coddington, Jas. Francis Power, manager Wm. K. Wells Co.; Claude Elmer MacArthur, Max Spiegel, musical conductor; Wm. Francis Cullen, actor; Frank Jos Kirk, actor; Tommy Turner Hyde, actor; Anton Toscha Seidel, violinist; Gennaro Papi, musician; Jos. L. Brennan, actor; Herbert M. Horkheimer, moving pictures; Robt. Geo. Rendel, actor; Henry Patrick Kelly, actor; Jno. Wm. Mangels, actor; Clay Boyd, actor; Maurice Rappaport (Burkhart), actor; Jas. Jos. Walter Dyson, actor; Arthur Temple White, Max Spiegel, stage mechanic; Wm. Otto Rainsberger, mechanic; Hugh Roy Kaughlman, stage employee; Arthur Michel Spitz, mechanic; Paul Carl Frederick Sundberg, actor; Jos. McMahon, actor; Anthony Belmont Romeo, actor; Jno. W. Carson, actor; Jack Lewis Grandin, actor-manager; Harry Austin Bond, vaudeville artist; Alexander Carr, actor; George Lester Morse, actor; Wm. Thompson Ledeboer, Fox Film Corp.; Roswell Jay Wright, actor; Rufus Milns Steele, Cecil B. Summers, actor; Earle S. Dewey, actor; Perrin Griffin Somers, Jr., actor; Thaddeus Everett Gray, manager; Horace Morton Loretta, Edward Dethier, violinist; Raymond Jno. De Val, actor;

Harry H. Leavitt, Sidney Wilmer Hughes, actor; Wm. Henry Parkman, musician; Jas. A. Boshell, dramatic director; Frank Gurry McHugh, actor; Jos. Henri Weber, Jno. Francis Morrissey, John Frederick Muldoon, manager; Bertram Harrison, stage director; Jno. Edgar Maurice, acrobat; Jno. Daniel Harrington, actor; Jas. Harold Toney, vaudeville artist; Henry Duggan, actor; Frederick Garrett Lewis, actor; Thos. Wellington Ross, actor; Robt. Henry Handon, actor; Stuart F. Tabor (Robt. Tabor), actor; Lonzo Cox, Leon Chas. Sprague, vaudeville actor; Walter Michael Wolfitt, Jr., actor; Frank Trado, actor; Geo. Nimmo, stage carpenter Rivoli; Willars Barton, actor; Guy Bartholomew, actor; Ferdinand Woodbury Singhi, musician; Geo. Francis Belfrage, manager; Jas. Abram Hornberger, stage carpenter; Lester Aaron Bernard Berman, actor; Abbott Chas. Adams, stage director; Plinty Fitch Rutledge, actor; Jos. Oscar Coffman, actor; Abraham Lidman, manager; Gus Bartram, actor; Arthur Leonard Turton, actor manager; Wm. Norwood Wadsworth, actor; Elmer Cromwell, mechanic; Wm. Jno. Vaughan Dunham, actor; Clifford Russell Sage, actor; Chas. L. Jackson, actor; Alexander Himan Herman, actor; Ernest Ferdinand Roseman, actor; Frederic A. Clinton, actor; Albert Phillips, actor; Ban Schaffer, Actor; Jas. Francis Castle, actor; Leo Francis Daly, actor; Jack Louis Wellekens, actor; Grace Perman Bedini, manager and performer; Walter Price, stage carpenter; Syd S. Hepburn, stage mechanic; Harry Row, manager; Chas. Hunt, carpenter; Cleveland Graham, property man K. & E.; Chas. A. Morey, actor; Melvin Stokes, actor Shuberts; Arthur Audrien Porchet, Henry W. Pemberton, dramatic director; Wm. Bornstein, actor; Chas. Arthur Carl, actor; Sydney Stone, actor; Albert Edward Hockey, actor; Harry Ameda Hugenot, actor; Chas. Jno. Winninger, actor; Jos. Aloysius Daly, manager; Geo. Zwick"(Egan), actor; Geo. Albert Penney, actor; Chas. Franklin Orr, actor; Harry Vivian Nies (Harry Vivian), sharpshooter; Earl Schwartz, musical director; Fritz Kreisler, violinist; Oscar Edward Wee, producer; Henry Eckert Weaver, manager; Norman Jno. Peel, manager; Macey Harlam, actor; Ettore Maggioni, acrobat; Edward J. Keenan, stage carpenter; Ralph Morton Hamilton, carpenter; Clyde Van Nuys Fillmore, actor; Reinhold Warlich, singer; Edward Knox, actor; Edward Raymond Moore, advance agent; Sa'l Dody, actor; Jno. Aloysius Manning, manager; Casimir Antoine J. Parmentier, pianist-organist; Jos. Dyre Rhea, mechanic; Jno. Chas. Sherman, electrician; Burt Earle Bancroft, vaudeville; Fred Robt. Walton, actor; Arthur Behrens Whaley, actor; Harry Sothern, actor; Solomon May, electrician; Harland Dixon, actor; H. Clay Robinson, Edward Smackel, songwriter; Clifford Perry Saum, Henry Payson Pennypacker, advertising agent K. & E.; Roger Hurst, actor.

Ermanna C. Bevilacqua, musician; Albert E. Martin, actor; Frank Laurence, actor; Billy Henry Brown, musician; Clarence Gaines Riggs, actor; Wm. Francis Cawley, actor; Wilfred M. Jennings, theatrical; Jno. Pierce McLin, actor; Emil Schnell, musician; Paul Boga, acrobat; Reginald Jno. Barker, motion picture director; Tomosaburo Saito, performer; Fukumatsu Saito, performer; Toyokichi Fukuda, performer; Robt. Dell Cain, motion picture actor; William King Baggott, motion picture, Metro; Clifford Robertson, casting director, Goldwyn; Leo Jacon Greenwood, actor; Chas. Howard Brooks, manager; Geo. Willis Haley, stage carpenter; Arthur Jesse Pickens, actor; Wm. Boyd, actor; Wm. Osterfelt, vaudeville producer; Chas. Mann, musical director; Oren Freeland Woody, sales manager, Triangle; Sol Olchovoy (Edward Archer) actor; Jos. Edward Bernard, actor; Radford Johnson Davis, actor; Russell Gardner Griswold, actor; Chas. Cramer, theatre ticket broker; Jos. Edwin Sturgis, actor; Sam Williams, vaudeville actor; Benedict McQuarrie, actor; Allen Jos. Cook Moore, manager, Hamlin Dixie Amusement Co.; Jno. Brown manager, Chicago Opera Co.; Wm. Harley Taylor, vaudeville artist; Ernst Albert Glaser, director; Carl Newton Randall, actor; H. Clay Robinson; Isidor Allenstein, vaudeville artist; Otto Hans Schlessinger, mechanic; Victor Chalfin Hyde, stage director; Henri Menessier, director, Metro; Angelo Antola, singer, San Carlo Opera Co.; Jack Gangler, actor; Henry Johnson, porter, K. & E.; Louis Radomsky Adams, manager; Ambrose Monroe Dorr, actor; Chas. Mathew Gough, stage hand; Walter Leroy Rogers, property man; Philip Leigh, actor, Vitagraph; Harry David Kline, manager, Chas. B. Dillingham; Geo. Emil Harden, actor; Geo. A. McCabe Stone, actor; Jno. Brennan, actor; Harry Louis Mottesk, vaudeville actor; Carl Fritzof Pedersen, actor; Ushizo Ono; Meyer Jerry Oscar Basman, actor; Clifford Nelson Blanchard, actor; Bernard Miller Richardson, actor; Ferdinand Pierro Hugo Gargani, acrobat; Jas. Eugene Early, manager; Philip Edward Lauter, actor; John H. Powers, manager D. W. Griffith; Clarence Moore (Jack Hall), actor; Raymond Glendover Mamion, actor; Stanley Hamilton Forde, actor; Frank Gregory Wunderle, actor; Adolphus James, porter Cort Theatre; Ali Hadj Abdullah, acrobat; Martin John Faust, actor; Arthur Earl Courtney White, actor; Muly Abdullah, acrobat; Jos Archibald Bannan, actor; Muly Ali, acrobat; Ben Lamecky, acrobat; Henry Brackin Soper, musician; Ahmed Ben Amselam, acrobat; Mikki Ben Boustha, acrobat; Curley Haley Self, actor; Francis Jos. Carroll, film producer; Al Knight, elevator operator, Shuberts; Raefaele Gualano, actor; Leo Rowden Hall, actor; Chas. Arthur Brown, actor; Albert Milton Adams; Geo. Richard Kilman; Ernest Anderson, actor; Harry Ashton, actor; Elbert Anderson Hebard, actor; Fritz Valentine Heim; Florenz Sebastian Kolb, actor; Geo. Alfred Lawrence; Kearney Parsons Speedy, actor; Arthur Jos. Engel; Arthur Vuylsteke De Laps, acrobat; Jno. Neuman, actor.

Louis Oliver, porter, Broadhurst; Jos. Little Robertson, stage mechanic; Thos. Douglas Brown, porter, Arthur Hopkins; Anthony Vaccaro, actor; Wm. Schuster, actor; Jno. Theaker Nicholson, actor; Albert Jos. Hyde, treasurer; Martiens Hennekes, performer; Jas. Walter Taylor, manager; Wilmer Eyre Forte, actor; Jno. A. C. Peterson, producer; Jos. Meyrson, film dealer; Alberto Abraham Bachmann, musician, Rivoli; Max Kaminsky, actor; Thos. Bernard Nolan, stage mechanic; Geo. Henry Wellbrock, stage mechanic; Richard La Salle, actor; Morris Kassel, artist; Jno. Leo Ellis, stage mechanic; Martinho Lowande, circus rider; Paul Husch, theatrical business; Thos. Peter McGinnis, carpenter; Franklin Sheldon Salisbury, actor; George Wm. White, musician; Jno. Wm. Kellette, director; Fred Chester Henderson, actor; Axel Ferdinand A. Olson, actor; Isidor S. Wolffing, actor; Richard Purcell, actor; Jno. Jos. Ferris, carpenter; Benge Demetri Mirano, actor; Douglas Walter Ross, actor; Abraham Berkowitz, ticket broker; Caspar Hilarius Weis, actor; Jno. McNalty Harper, stage employee; Geo. Patrick Nolan, stage mechanic; Jos. Byron Totten, actor; Jno. G. Adolphi, motion picture director; Edward Fritz Bartholdt, actor; Avery Hopwood, playright; Wm. Fearing Griffin, actor; Jno. Lewis Hobble, playright; Theodore M. Kosloff, performer; Philip Gallina, musician; Jesse Nelson Montgomery, manager; Chas. Halperin; Leo Selwyn Leavitt, manager; Chas. Huebner, actor; Fred. Chas. Curtis; Jas. Aloysius Hagan, electrician; Basil Sperdelli, singer; Ernest Earl Pollock, actor; Montague Seal, acrobat; Charles Crawford Allman, actor; Guillermo Jamesson Yzquicerdo, actor; Percival Thos. Moore, actor; Thos. Ray, actor; Wm. Tyroler, musical director, Metropolitan Opera House; Robert Lee Ford, actor; Armand Barozz (Armand Robi), actor; Geo. Knight Hyde, actor; Everett Aldrich, actor; Jos. Karp Carros, vaudeville performer; Claude Kay, actor; Victor Kewell; Eugene Russell, film actor; Thos. Stephen Reyes, stagehand; Jno. Hughes, actor; Harvey Dinwiddie Hayes, actor; Louis Saml. Eugene Mercanton, film director; Saml. Levkowitz, actor; Robt. Jos. Delaney, stage carpenter; Beresford Touville Lovett, actor; Chas. Zibelman, actor; Jno. B. Hymer, producer; David Jerome Walters, actor; Thos. Alfred McRae, performer; Christian Peter Willem Kriens, composer; Jas. Cornelius Foley, stage carpenter; Edward Thos. McDonald, director, Metropolitan; Andrew Arthur Wisby, theatrical artist; Andrew Dorey, director; Richard Chasey Taber, actor; Edmund Rosenbaum, Jr.; Abraham Cohen, stagehand; Gennaro Olivio, actor; Jno. Maldaver, actor; Fred Steven Schiendler, actor; Aubrey, Lee Lyles, actor; Jno. Stewart Robertson, film director; Henry Harmon Hamilton, musical director; Harold Fred Orlob, musical composer; Clifford Chas. Fischer, manager; Harold Howard, actor; Edwin Jos. McKenna, actor; Harry Tobias; Peter Bendtsen (France Bendtsen), actor; Claude Chas. Miller, director; Graham Marr, opera singer; Israel Wax, actor; Thos. Henry Swinton, motion picture actor; Adrien Laurent Bellevue, actor; Forrest Cummings, actor; Wm. Lawrence White, actor-manager; Sigfried Marmaduke Unander.

Harold Jos. Oster, actor; Lester Fred Mitchell, actor; Alfred Kuno Behrens, theatrical costumer; Richard Giebelhausen; Del Elliott, actor; Arthur Henry Hurley, stage director; Silas Conn Little, manager; Guy Hitner Davis, actor; Peter R. Borein; Homer Bates Mason, actor; Robt. Ainana Nawahine, actor; Henry Obstfield, Apeda Studio; Wallace Havelock Trueman, performer; Dennis Jos. Maley, actor; Alfredo Baccigalupi, theatrical costumer; Arthur De Voy, vaudeville actor; Sydney Chas. Mather, actor; Jean De Goussac, actor; Lea Herrick, manager; Benj. Israel (Hastings), actor; Warren Thos. De Coursey, actor; Raymond Talmage, actor; Geo. Guy Weadick, actor; Richmond Fairbanks Hutchins, actor; Chas. Hubert Mel, actor; Clifford Valentine Trainor, actor; Pasquale Vuocolo, actor; Frederick Guy Schoonover, actor; Leo Frankel, actor; Martin Mueller, stage carpenter, Shuberts; August Drury Steele, stage mechanic; Clyde Elmer Miller, performer; Michael Fondonia Pellegrino, actor; Gus Alexander, actor; Chas. Sherman Ruggles, Jr., actor; Wm. Henry Hearne, actor; Chas. Kennedy, actor; Jos. Guest Demig, actor; Kenneth Keith, manager; Harry Jos McGuinness, actor; Franzoni Armando, singer; Paul Max Janert; Wm. Franci Courtleigh, electrician; Nathan Makstein, electrician; Bernard Klawans, manager, Cort Theatre; Nathaniel Hawthorne Spitzer; Lorenzo Bozano; Jas. Miller, actor; Jno. Jas. Bourke, actor; Paul Geo. Stahl (Paul Stanton), actor; Pangoni Gio Batti, opera singer; Lusgi Meda, singer; Robt. Lalor Dailey, actor; Kyohei Inukai, artist; Jno. Chas. Jackel, manager; Chas. Jas. Sindelar, actor; Jas. Gow Reaney, vaudeville actor; Robt. Preston Donaldson, actor; Jas. Keith Moore; Chas. Edwin Doherty, actor; Harry Holbrook Stockwell; Raymond Jno. Hickey, stage director; Robt. Jno. Rowan, actor; Olin Ross Howland, actor; Achille Musetti, musician; Antonio Fantini, singer; David Ireland MacFayden, actor; Alonzo Wood Hagedorn, actor; Antonio Sylvio Piazza, stage carpenter; Richard Gaston Herndon, manager, French Theatre; Chas. Leander MacDonald, actor; Jno. Jos. McGowan, actor; Sparks Meade Berry; Reed Miller, singer; Emanuel Hoffman, manager; Chas. Overton Harris, vaudeville artist; Norman Wren, motion picture director; Jos. Moss, bookkeeper; Winter Garden; Carl Grinbaum, actor; Otto Legel, actor; Max Waizman, actor; Chas. Emery Conway, actor; Edward Ockershausen, theatrical mechanic; Ismeno Fiochi, actor; Warren Edward Leisenring, actor; Arthur Thos. Buton, artist; Jno. Colman Terry, scenario writer; Gordon Heath Eldrid; Edward Epstein; Louis Kaliski, manager; Jno. Henry Geer, actor; Dennis Lawrence McGrath, actor; Gianni Umberto; Leroy Allen, showman; Wm. Sherry, stage mechanic; Kenneth Bertram Groft, writer; Murphy Badger, janitor, Klaw & Erlanger; Thos. Bowen Gremmer, actor; Herbert Banemann Rawlinson, motion picture actor; Milton Pope, dramatic reader-actor; Pubblio Zanelli, artist; Arthur Lawrence Barney, manager; Thos. Tolson Welch, actor; Adam Crawford Woods.

Domingo Navarre, moving pictures; Louis Jos. O'Connor, actor; Octave Dua, singer; Alonzo Alexander Marr; Chester Arthur Swartwood, actor; Harry Kranzman, actor; Oreste Molineri, actor; Newell Oscar Morse, actor; Walter Wolf Steiner, film manufacturing; Luigi Dallemolle, singer; Wm. Harry Davis, electrician, Goldwyn; Nathan Poppelsdorff, violinist; Jno. Nicoll, performer; Leon Kroll, artist; Gunther Strensch, director; Walter Morosco; Harry Bell Kurtis; Reuben Silber, actor; Robt. Jas McKenna, actor; Herbert Leonard Berry, actor; Albert Isaac Katts, motion picture distributor; Chas. Schuetze, musician; Harold Williams, property man; Geo. Totten Ross, actor; Frank Marcellus Hoyt, manager; Geo. Francis McLaughlin, stage hand; Thos. Henry Coote, actor; Nico Dassi, musician; Max Ferdinand Trankner, performer; Albert Winfield Underwood, actor; Leon Leroy Kimberly; Arthur Jefferson Kellar, manager; Clarence Lee Wood, actor; Hugh Michael Shields, artist; Nelson Eugene Tucker, actor and musician; Duilio Sherbo, musician; Anthony Rago, artist; Orestes Bernardini, artist; Philip Dodd Ackerman, manufacturer of theatrical scenery; Wm. Edward Armstrong, actor; Jno. Sainpolis, actor; Fred. Wm. Hasse, vaudeville actor; Wm. Walter Shuttleworth, stage manager; Edward Chas. Harmon, bellboy, Friars' Club; Andre Chotin; Dwight Arthur Meade, actor; Herbert Wm. Clifton, vaudeville artist; Arthur Francis Saloman, film salesman; Jas. Kenneth McIntire, salesman, Bentley Studio; Jos. Sullivan, manager; Jno. Edward McCabe, actor; Jos. Alfred Voorhies; Daniel Jos. O'Connor, stage mechanic; Clarence Green Allen, actor; Garret Augustus Lans, theatrical mechanic; Henry N. Leiblee, stage hand; Edwin Jerome Rath, actor; Jas. Francis Powell, electrician; Manicj Kimura, artist; Keikichi Komori, dancer; Kosaku Yamada, composer; Donat Andreshun, animal trainer; Geo. Frank Hahn, vaudeville artist; Richard Bolx, artist; Leo Frances Henning, actor; Benj. Franklin Clinton, director of motion pictures; Stephen Horace Frisbie, actor; Louis London, actor; Max Levy, traveling man for Dave Marion Co.; Harry Jacobson, performer; Jno. Ernest Williamson; Richard Henry Wimsatt; Frank Adam Weaver, actor; Jno. Wm. Rehauser, musician; K. P. Hawwa, actor; Thos. Patrick Sullivan, stage mechanic; Daniel La France, actor; Lew Hearn, actor; Jno. Chas. Allman, actor; Arthur Herman Mehlinger, actor; Earl Otis Redding, actor; Herbert Eugene Dunham, singer; Arthur Henry Hebard, actor; Saml. Oscar Driscoll, stage carpenter; Augustus Tilly, stage mechanic; Frank Mack, stage carpenter; Vernon Elmer Rains, actor; Bernard Savage, actor; Abraham Wolpin, Wolpin's Restaurant; Warren Alvin Sampsell, vaudeville performer; Ido Fontana, musician; Hugo Morris, manager; B. F. Keith; Lou S. Reals, manager; Max Laub, vaudevile actor; Max Bloch, singer; Jno. Peter Hartmann, salesman, Leo Feist; Tommy Alaywhis Soner, actor; Judson Daniel McGinnis; Harmon Blenner Hassett MacGregor, actor; Marvin Welt, manager; Bruce Fourier Smith, manager; Sidney Toler, actor; Geo. Willard Loomis, treasurer, Jno. Cort; Edward Wells Spalding, actor; Carl Robt. Youngberg, musician; Gerald Arthur Cornell, actor; Edward Backus Townsend, vaudeville actor.

Rudolf Alfred Spiro, cashier, Reisenweber's; Rudolph Mauer, steward, Friar's Club; Henry Godfrey Radolph Lambart, actor; Alfred Ingoald Naess, actor; Leon Oscar Ardini, conductor-composer; Jos. Manuel Carbajal; Albert Von Tilzer, composer; Hilliard Booth, playright; Enrico Odierno, theatrical agent; Lemuel Toney (Eddie Leonard), actor; Andrew Tombes, actor; Jno. Frances Dwyer, stage carpenter; Arnold Bier, performer; Chas. Christian Dahl, electrician, Cohan & Harris; Basil Brown Buck, actor; Saml. Slocum, professional jockey; Frank Edward Tours, musical director; Jno. Wade Mitchell; Abe Cohen, electrician, H. W. Savage; Walter David Fishter, vaudeville; Geo. York Sharkey, actor; Jno. Hugh McCauley, actor; Walter Wm. Law, actor; Harry Rose, vaudeville artist; Eugene Lloyd Sheldon, author; Henry Chesterfield, secretary, National Vaudeville Association; Fred May; Wm. Valentine Brightman, actor; Richard Edward Bowler, actor; Wm. Curtis, theatrical agent; Arthur Fitzgerald, actor; Jno. Hamilton Le Claire, performer; Chas. Pilgus, actor; Wm. Myron Dygert, artist; Harry Robt. Olyn, actor; Morgan Coman, actor; France Leon Wodmansee, musician; Jas. Lee Senter, motion picture director; Richard Ferdinand Jaeger, acrobat; Clifford Burnham Knight, artist; Counte Matted Perrone, actor; Jos. Adolf Lowenthal, manager; Albert Henry Hoppe; Frank Alonzo Grendle, artist; Timothy Jos. Daley, actor; Ralph Clark Mackenzie, actor; Max Glance, showman; Maurice Harold Rose, manager; Harry Lawrence Brundage; Leonard Louis Willey, actor; William Dobbs (Bert Melrose), actor; Leo Braun, musical director; Sam Andrew Henderson; Herbert Ashley, actor; Jas. O'Neill, actor; Jose Paguio, piano player; Frank Edward Henratty, actor-manager; Albert Jensen; Wm. Bridgehouse, motion picture actor; Chester Vance Van De Vonde, director; Attillio Cellino, electrician; Paul Livingston Warren, actor; Harry Hugh Perry, actor; Frank Alexander Nifong, actor; Pierre Bushnell Young, actor; Ethelbert Pennington Young, actor; Ned Madison Van Buren, cameraman; Richard Morrison Dolliver, stage manager; Shigezo Mikami, artist; Mortimer Herbert Wilder, actor; Regan Houghston, actor; Jos. Perlstein Burton, actor; Carl Pagh Winthers, cameraman; Mark Arthur Luescher, manager; David Jay Clark, song writer; Paul Burnham Meacham, motion picture actor; Edgar Allan Woolf, playright; Geo. Gail (Geo. Gaul), actor; Geo. Wm. Townsend, actor; Harry Orin Wells, actor; Chas. Hewitt Wellington, cartoonist; Martin Lewis, artist; Francis Philip Lord, actor; Elsben Makino, actor; Octavio Tay, musical artist; Frederick Ebor Rial, actor; Jno. Thos. Lee, stage carpenter; Lloyd Caspar Van Benscoten, illustrator; Gale Satterlee, actor; Raymond Jno. Carpenter, actor; Jos. Luke Heintzman, actor; Ernest Baumann, musician; Jno. Francis McIntyre, actor; Wm. Clogher Mulreen (Wm. Lloyd), actor; Martin Darl MacBoyle, lyricist and dramatist; Abraham Albert Karten, stage manager; Morris Israel Wohl, circulation manager, Wid's Daily; Geo. Alfred Walker, cameraman; Llorrollold Barksdale, musician; Wm. Sammons, stage hand; Russell Lennon, actor; Lew Golder, producer and vaudeville manager; Thor Johan Michelsen, theatrical producer; Harold Nicholson, actor; Ernest Henry Mayer, salesman, Corona Film Co.; Adrian Johnson, motion picture writer; Edward T. O'Hara, electrician; Albert Gilbert, theatrical booking agent.

Abe Mendelsohn, electrician; Jno. Carroll, bartender, Lamb's Club; Michael Simon Selwyn, manager, A. H. Wods; Chester Ellery Sawyer; Emil Henry Hornburg, actor; Max Hart, manager; Geo. Tickell Pardy, *Exhibitors' Trade Review*; Edgar Dudley, manager; Isidore Levkowitz, actor; Leon Fastovsky, vocalist; Edward Jno. Dorr, actor; Richard Warner, author and stage director; Chas. Oliver Ascough, actor; Jacob Zinn, manager; Jean Baptiste Bodin, acrobat; Ethan Melvin Robinson, manager; Chas. Bowman Marshall, salesman, Poster Advertising Company; Frederic Chapin, author; Geo. Delbert Henderson, motion picture director; Benj. Jos. Bedard, actor; Eugene Baron Piard, stage machinist; Chas. Morris Geiger, stage carpenter; Wm. Edmund Crabb, manager; Isidor Eugene Kahn, actor; Timothy Jno. Morrissey, actor; Henry Troy, actor; Harry Jas. Hawkins, stage carpenter; Thos. Kingsbury Anderson, actor; Jno. W. Moore; Wm. Jos. Darby, author; Jesse Dusenbery Carlisle, property man; Michael Hefferman, stage carpenter; Henry Halpern, musician; Saml. Sydney Chon, stage director; Jas. Jos. McKittrick, actor; Wm. Jas. Dodge, actor; Henry Clay Newcomb, performer; Jehangir Cursetji Pearson; Robt. Paul Hansen, musician; Harry Bloombargh; Jno. Jas. Kennedy, actor; Arnold Geo. Mountfort, artist; Jno. Edward Coutts, manager; Arthur Faltin, musician; Leopold Lautheaume (Leo Wood), actor; Jno. Patrick Wade, actor; Jno. Ryno, actor; Wm. Patrick Lynott, singer; Floyd Merwin Hutsell, musician; Edmond Meagher, actor; Henry Daniel Curry, performer; Shephard Wayne Nunn, Jr., actor; Harry Lewis Brainard; Roswell Carlyle Mobley, musical director; Frank Schwehla, stage hand; Jno. Emerson, motion picture director; Lew Leever, actor; Hichiro Hirose, artist; Edwin August, motion picture director; Frederick Arthur Bishop, stage director; Sime Silverman, editor, Variety; Hartridge Gardner Whipp, singer; Jas. Giltner Hostutler; Harry Elvin Aitken, film manufacturer; Jno. Leary Peltret, manager; Edward Chas. Derkin, actor; Lucius Henry Bingham; Jas. Searle Dawley, motion picture director; Abraham Burbank; Arthur Anthony Powers, manager; Arthur Laceby, actor; Geo. Walter Baker, theatrical business; Alexander Lenz Fischer, manager; Louis Levy, films; Joaquin Felipe Del Valle; Rialto Frederick Carl Leithold, vaudeville artist; Wm. Kaloponohea Holoua, entertainer; Walter Edward Jordan; Jos. Royer, vocal artist; Jas. Byrne, actor; Zeno Marcella; Cyril Chadwick, actor; Edwin Stanley, motion picture actor; Jules Kibel, performer;

(*Continued on pages* 29 *and* 33.)

MOUNTFORD, ON STAND, QUIZZES HIMSELF

ASKS AND ANSWERS QUESTIONS

Harry Mountford appeared in the dual roles of cross-examiner and witness at last Friday's session of the investigation of the financial affairs of the White Rats Actors' Union, being conducted before Referee Lewis Schuldenfrei. Mountford's questioning of himself, which entailed the asking and answering of a long list of queries concerning his administration of White Rats' affairs, came about as the result of a request made by him to Referee Schuldenfrei that he be allowed to make a statement.

After a short discussion of the matter, Mountford's request was withdraw and another substituted, in which he asked that he be permitted to quiz himself. The referee immediately granted the privilege asked for, and Harry Mountford, "lawyer," proceeded to propound a series of questions relative to White Rat matters to Harry Mountford, witness.

"Will you tell us what you know about the Pemberton case?" was the substance of Mountford's first question. Before Mountford, witness, had an opportunity to reply to Mountford, "lawyer," Mr. Sapinsky, attorney for Goldie Pemberton, upon whose petition the investigation that is now nearing a close, was started, entered an objection. Mountford did not press the point and, after listening to Sapinsky's arguments as to why the question was inadmissible, withdrew it.

The Mountford bank account was next taken up by the "lawyer-witness" combination, Mountford putting a question to himself which, in effect, ran something like this:

"Mr. Mountford, the statement was made by someone and printed in the trade papers that you had a bank balance of thousands of dollars to your credit during the period that the Rats were supposed to be short of money. Is that true?"

In answer to the self-asked question, Mountford sought to show that the bank account under discussion seldom had a balance of more than $1,500. Attorney Sapinsky seemed to be skeptical as regards Mountford's mathematical conclusions and raised a point concerning the correctness of dates, etc.

Other interesting questions asked and answered by Mountford, in effect, were:

"Have you any other bank account, Mr. Mountford?" (Answer) "No."

"Did you ever take directly or indirectly any White Rat funds and apply them to your own use?" (Answer) "No."

Mountford then asked several questions regarding Will J. Cooke's connection with the White Rats. According to the witness, certain statements made by Cooke, who was at one time secretary of the White Rats, concerning some first and second mortgage bonds, were far from being correct.

During the course of his self-imposed inquisition, Mountford was interrupted by the referee, who instructed him to confine himself to the facts and not digress into other channels so much.

The subject of the much talked of burglary of the White Rats' Club rooms was also gone into by Mountford, but little that was new concerning the alleged pilfering of the badly-needed records was brought out.

A typewritten list of eighteen questions asked by Mountford and answered by Ralph Alexander, an attorney of Lancaster, Pa., was next introduced by Mountford and read into the record. Alexander was connected with the Mozart circuit of vaudeville theatres during the time that the Rats took over some of the houses and formed their own booking circuit. Most of the questions related to financial transactions, having to do with the acquirement of these houses.

"I'M SO HAPPY" BREAKING IN

"I'm So Happy," a new musical show in which Fred Bowers is starred, and which is sponsored by the Adeline Amusement Company, opens next Monday for a week of one nighters, playing in and around New Jersey and Pennsylvania. Following the breaking in period, the show will go into the Academy, Baltimore, for a week, and later will make a try on Broadway. Fred Bowers composed the music for the piece and Arthur Lamb wrote the lyrics. The book is by Victor Gabery. Prominent in the support of the star will be Dolly Castles and Alma Youlan.

"NOTHING BUT LIES" CLOSES

"Nothing But Lies" closed last Saturday night at Atlantic City. The piece is by Aaron Hoffman. It is said that he and William Collier, the star, could not agree about proposed changes in the play, Collier insisting that Hoffman was not willing to keep it a farce. Be that as it may, the company has returned to New York.

L. Lawrence Weber and G. M. Anderson produced "Nothing But Lies." How long it will remain in the storehouse, if ever it is taken out, is pure guesswork.

GILL AVERTS PANIC

The presence of mind of Thomas Gill, manager of the Fourteenth Street Theatre, near Sixth Avenue, probably averted a panic when a reel of film became ignited and filled the theatre with a glare late last Saturday night. Smoke was seen from the street and a passerby turned in an alarm. In the meantime, Gill seized an extinguisher and smothered the flames before the firemen arrived.

ROY CUMMINGS HURT

Roy Cummings and Ruth Mitchell are out of "Hitchy-Koo," now playing in Boston. Last Saturday matinee Cummings fell into the footlights and severely cut his face near his left eye, which had also been nearly cut open. The prompt attention of a Boston surgeon saved Cummings' sight, but it will be several weeks before he will be able to work again.

HAS THREE ON ONE STREET

Other managers have had three shows running at the same time on Forty-second street, but it remained for Oliver Morosco to pull that trick on Forty-fifth street, where he now has three in a row, with "One of Us" at the Bijou, "The Walk-offs" at the Morosco and "Watch Your Neighbor" at the Booth.

SELWYN THEATRE OPENS OCT. 2

The new Selwyn Theatre, on Forty-second street, west of Broadway, is announced to open on Wednesday evening, Oct. 2, with Jane Cowl in "Information, Please." In the supporting cast are Orme Caldara, Blanche Yorka, Henry Stevenson, Allen Brooks, Robert Rendel and Viola Compton.

HIRE WOMEN BILL POSTERS

Women bill posters are being employed by the Van Buren Advertising and Bill Posting Company at the concern's distributing depot, 30 West One Hundred and Forty-third Street. A dozen of them already are at work.

LAUDER AT LEXINGTON IN DEC.

Harry Lauder will open at the Lexington Theatre on or about the 16th of December. The make-up of the Lauder show has not as yet been decided upon, it was stated at the office of William Morris this week.

STERN GOES TO LOEW HOUSE

Ben Stern, formerly with Henry B. Harris, has succeeded Eddie Mannix as manager of Loew's Seventh Avenue Theatre, who is in the service of the Government.

WOODS HAS UNDERWEAR PLAY

A. H. Woods has a new piece by a mid-western author named Collison entitled "Mlle. Chemise." A good sub-title would be "An Underwear Mystery."

WILL PUT TAX QUESTION UP TO WILSON

SENATE HEARS MANAGERS

WASHINGTON, D. C., Sept. 13.—The question of whether or not an additional tax of ten per cent. will be placed upon theatres, will very probably be laid before President Wilson if the efforts now under way to defeat such a step being taken are unsuccessful.

During the week a committee of New York theatrical managers appeared before the Senate and discussed the situation in great detail, and more than one of them declared that the twenty per cent. tax will positively close many houses throughout the country. It is hoped that this appeal will be successful, but before leaving to return to New York, it was stated that if not, the President himself will be appealed to.

Marc Klaw, Henry W. Savage and Winthrop Ames represented the owners, managers and producers, and told the committee that the present tax of ten percent. had hit the theatres hard enough. Mr. Klaw estimated the falling off in attendance and receipts resulting from the imposition of the existing tax at ten per cent.

To double the tax, it was argued, not only would drive the small producers out of business, but would actually reduce the Government's revenue from the amusement tax. Instead of yielding a greater revenue, Mr. Klaw argued, the proposed tax of twenty per cent. would close many theatres, thus reducing the yield.

Mr. Klaw told the committee that he and his associates were fearful that to double the present tax would result in legislating the smaller managers out of business. He said that, while New York City itself might be able to stand the proposed increase, the metropolis is not the nation. He told the committee that it had been his experience, and that of his associates, that theatres throughout the country have been hard hit by the war and the present tax.

SYMPHONY TO RE-OPEN

The Symphony Theatre, at Ninety-fifth street and Broadway, will re-open next Saturday as a feature picture house under the management of Thomas Healy. The opening picture will be "The Talk of the Town." The Symphony's picture connections will be Paramount-Artcraft and Universal.

In addition to a five- or six-reel feature, the bill will include a semi-weekly news reel and vocal number. The bill will be changed twice weekly, on Mondays and Thursdays.

DANCER IS DRAFT DELINQUENT

Pedio Sarrano, twenty-five, of 130 West 116th street, who, before his arrival in this country three years ago from Porto Rico, was a dancer of note, was arrested by Policeman Wilson last week for failure to file a questionnaire and locked up in the West 123rd street police station. He will be sent to Fort Jay. He was unable to produce a registration card.

KOKOMO THEATRE HAS NEW MGR.

KOKOMO, Ind., Sept. 14.—Sam Carlton has been appointed manager of the Sipe Theatre, which opened its season on Labor Day. Dramatic and musical productions at popular prices will be played during the balance of the season.

CRITIC BECOMES PRESS AGENT

Edwin Carty Ranck has resigned as dramatic editor of the Brooklyn *Daily Eagle* to become press representative of the Greenwich Village Theatre.

PLAYWRIGHT LOSES SON

The son of Herbert Hall Winslow, the playwright, is reported to have been killed in action in France.

"THE MATINEE HERO" OPENS

HARTFORD, Conn., Sept. 12.—"The Matinee Hero," a three-act play by Leo Ditrichstein and A. E. Thomas, with Ditrichstein in the title role, was presented tonight at Parson's Theatre, for the first time on any stage, by Cohan and Harris.

The play tells the story of an actor who, at forty-five, has become the matinee hero of an adoring public, through the skillful management of his wife. His success has been attained through the medium of modern plays in which he has appeared for fifteen years, but he is not satisfied. He wants to play Hamlet. His wife and friends advise against it, but he falls under the spell of a scheming woman who, to win him for herself, feeds his vanity. He breaks with his wife and manager, denounces the plays that have won him success as drivel and takes up with the scheming woman. He soon sees his folly, however, in leaving the woman whose efforts have brought him fame and, with a reconciliation between him and his wife "the woman" finds her plans have gone astray.

The audience, while not large, was very enthusiastic and, at the close of act two, gave Ditrichstein five curtain calls, as a tribute to his excellent work. Catherine Proctor played the wife with sincerity and force and Margaret Dale, as the schemer, did equally good work. The rest of the cast gave the stars excellent support.

NEW HAVEN LIKES "BIG CHANCE"

NEW HAVEN, Conn., Sept. 13.—"The "Big Chance," a play in four acts by Grant Morris, was produced by A. H. Woods at the Shubert Theatre here tonight and made a very favorable impression. While it is not in the true acceptance of the term a war play it possesses a strong patriotic appeal and has the earmarks of success. The dramatic situations, which are well placed through the work, are reached in the first three acts without scenic or mechanical aid, and hold the interest of the audience. The last act gives a representation of a dug-out near the front line in France and is given with remarkable effect.

Clara Joel, as Mary Delano, carries the chief burden of the play and easily wins first honors. She acts with a force and naturalness that give the character a true ring. The play is a little long, and will bear judicious pruning, which should be easily done. The supporting members of the cast include Cyril Keightley, Katherine Harris Barrymore, Harry Robert, Ramsay Wallace, Wm. E. Mehan, Annie Mack Berlein and Walter Morton, all of whom do good work. "The Big Chance" headed for Broadway.

CIRCUS TRAIN IS WRECKED

ADRIAN, Mich., Sept. 12.—Fourteen men were injured, four seriously, as the result of the wrecking of the World At Home Shows train near here on the Detroit, Toledo and Ironton Railroad. The wreck was caused by a broken beam of a flat car. The train comprised twenty-three flat and Pullman cars and carried 350 persons. All of the injured were workmen asleep under show wagons on flat cars.

WILL SELL AUBURN THEATRE

AUBURN, N. Y., Sept. 16.—To close the estate of the late Edwin C. Burtis, of this city, the Burtis Opera House, the leading theatre of Auburn, and the Cornell Motion Picture Theatre will be sold at public auction. Besides these two theatres several business blocks will also be disposed of. The sale will take place Wednesday, Sept. 25, at the Auburn Court House.

HILL HAS NEW MINSTREL CO.

Gus Hill is organizing another minstrel company which will be known as the California Minstrels. This company will not touch the Eastern territory but will open in the southern portion of California, tour that State and work its way north to play western Canada.

TURTLES CARRY SHOW "ADS"

CAMP DEVENS, Sept. 16.—The Liberty Theatre attractions at this camp are advertised by a half dozen turtles roaming around with the words "Liberty Theatre" painted on their backs.

VAUDEVILLE

MARCUS LOEW'S METROPOLITAN IS OPENED

IS BROOKLYN'S BEST THEATRE

Marcus Loew opened his newest and most handsome theatre, the Metropolitan, last Monday night, to an audience that filled every seat and took up a good portion of the standing room.

The theatre is located on the site formerly occupied by A. D. Matthews' department store, at Fulton and Smith streets, Brooklyn, and is one of the largest amusement palaces in the country, with a seating capacity of 4,150. The orchestra and orchestra circle take care of 2,100 of this number, the balcony 2,000 and the boxes the rest.

Five spacious aisles divide the lower floor into four sections, giving easy access to the seats, the space between the rows being sufficient to guarantee ease and comfort to patrons, and doing away with the annoyance of late comers.

The enormous seating capacity gives some idea of the size of the house, but does not fully express it. It is a house of distances. From the footlights to the front of the house is about 250 feet, while the width is about 200 feet.

Everything in the place makes for comfort. The twelve boxes, six on each side of the house are given sufficient pitch so that persons occupying those furthest from the stage can easily see over the heads of the occupants in the other boxes ahead of them. There are no pillars supporting the balcony except near the side walls. The lights are restful, all of the electric bulbs being either hidden or subdued by semi-opaque glass of a pale green.

The color scheme is white trimmed with gold, with panels of a dark shade of red for contrast. The draperies in the boxes are red and the curtain is plush of the same color. On either side of the boxes colonial pillars reach from the floor to a point well above the upper boxes.

The orchestra chairs are upholstered with a dark green leather.

Back of the curtain is in keeping with the front of the house. The stage is wide and deep enough to stage a big production if so desired. The dressing rooms are equipped with all modern improvements for the comfort of players. The lighting system of various colored bulbs is not confined to the footlights, but extends all over the house and on the opening night the audience was treated to the novelty of seeing the lights change from white to red, then to purple, then to a pole blue and back again to white.

Anna Case, the American prima donna, the guest of honor, dedicated the house, singing three songs, the first of which was "The Dawn" followed by "Glory, Glory, Halleluiah."

Following a program of five acts, Edward Reigel, president of the Borough of Brooklyn, made a short address, and Sergeant Irving Berlin and Molly King sang several songs. George Schenck is manager of the house.

PLAY TWO THEATRES

Trixie Friganza and Barnes and Crawford are booked to appear at both the Alhambra and Royal Theatres next week. Barnes and Crawford will appear next to closing at the Alhambra, and Miss Friganza will have the same honor at the Royal Theatre.

WYNE SUCCEEDS BAILEY

Robert Wyne has been appointed manager of the Alhambra Theatre, succeeding Harry Bailey, who has been appointed to the post of paymaster of the United States Army.

MASON-KEELER ACT COMING

Homer B. Mason and Marguerite Keeler, former vaudevillians, have started rehearsals of "If I Were You," a new playlet by Porter Emerson Browne, to open September 30. George E. Romaine, who played the leading male role in "Eyes of Youth" last season, has been engaged for a leading role.

Special scenery has been designed for the act by J. Wenger.

DELMAR STAGES CAMP SHOW

The following show appeared last Wednesday evening at the Pelham Bay Naval Training Camp, through the courtesy of the United Booking Offices and staged and directed by Jule Delmar: Gorman Brothers, Mason and Gwynne, Kirksmith Sisters, Olsen and Johnson, Florence Rayfield, Al and Fanny Stedman, Harry Breen and the George Primrose Minstrels.

COULDN'T GET STAGE HANDS

Boyle Woolfolk, the Chicago producer, arrived in town early Monday morning to see the first local showing of his new girl act "The Tock Tock Girls" which opened at the Twenty-third Street Theatre last Monday. The act needs nine men to take care of the settings, but Woolfolk was only able to procure the services of two regular stage hands at the opening.

AUTO WHEEL RUNS INTO THEATRE

Leaving the auto and veering off to one side when the axle snapped, the left rear wheel of a Ford car glided over the cobblestones, mounted the curbing and, crossing the sidewalk, rolled into the lobby of the Audubon Theatre, at St. Nicholas Avenue and 166th Street, bringing up against the entrance, one day last week.

BREAK IN NEW ACT

Jack Boyle and Kitty Bryan, recently playing the leading parts in "The Four Husbands," are breaking in a new double act at Keith's, Jersey City, the last half of the week. On the same bill with them will be the Eastman Sisters, recently with Ziegfeld's "Follies," who will offer a singing and dancing divertisement.

SARAH PADDEN GETS WARE ACT

Sarah Padden has begun a return Orpheum circuit tour in Thomas Barry's one-act novelty, "The Eternal Barrier." Miss Padden was last seen in "The Clod."

"The Eternal Barrier" is the act in which Helen Ware was seen in some time ago under the direction of Joseph Hart.

FARNUM TO MANAGE

Ralph G. Farnum, formerly of the Harry Weber office, will have charge of the booking end of the business formerly conducted by Max Gordon and Milton Lewis, both of whom have been called to the colors. Al. Lewis will continue to manage the producing department.

JACKALO HAS NEW ACT

N. Jackalo has produced a new dancing act in which a brother of the Cansinos will figure. The act is known as Cansino and Valda, and appears at Keith's Theatre, Jersey City, the first half of this week. Cansino was recently a member of La Belle Titcomb's Revue.

PLIMMER WILL BOOK OLYMPIC

Walter J. Plimmer will hereafter book the Olympic Theatre, in Brooklyn. He will furnish six acts twice a week, with a change of bill Monday and Thursday. The Olympic has been booked heretofore by the U. B. O.

LOCKETT AND HAIG HAVE ACT

Lou Lockett, formerly of Lockett and Brown, with Emma Haig, is rehearsing a new act written by Eddie Madden and being produced by Frank Hall.

ALL ACTS MUST CARRY HAND BAGGAGE

V. M. P. A. RE-ISSUES INSTRUCTIONS

The notice appended below, containing instructions to vaudeville artists regarding the necessity of carrying sufficient hand baggage with them while traveling, was sent out to every member of the Vaudeville Managers' Protection Association this week, with the request that it be posted in a conspicuous place back stage, in all theatres, and that the attention of all artists be directed to it. As a result, numerous disappointments have occurred which might have been avoided if the artist had done what was requested of him. The notice, which is printed on cards six by eight inches in size, is as follows:

"Artists are again cautioned of the urgent necessity for carrying with them, in suit cases or hand luggage, sufficient wardrobe, etc., to enable them to offer their act in event of baggage being delayed.

"The responsibility for doing this lies with the artist and negligence of this important precaution is occasioning considerable complaint. It is not only the possible loss of one or more performances that the artist risks through indifference to this request, but as well loss to the theatres, disappointment of audiences and general dissatisfaction.

"You are requested to report promptly to this office each and every instance where baggage is not promptly dispatched —or where baggage, having been checked in reasonable time before departure of train upon which you travel, does not arrive at destination in time for use at opening performance.

"Such reports should state date, time checked, name of road, and also time of arrival of baggage at destination. The prompt and careful attention of artists to requests herein made will aid materially in remedying conditions which are now the source of much complaint by both theatres and artists."

J. J. COLLINS SEVERELY HURT

John J. Collins, assistant to E. M. Robinson of the U. B. O., had a serious automobile accident early last Thursday morning while returning from Westchester where he had gone to view several new vaudeville acts. When he reached One Hundred and Eighth Street and Broadway the steering gear broke and the machine crashed into an electric light pole. He was found by several soldiers driving an army ambulance and carried to the base hospital where he was given first aid, and then moved to the Knickerbocker Hospital.

X-ray photographs showed that Collins had suffered fractures in each leg and virtually in every rib. He was unconscious for several hours.

PLIMMER BOOKS PARK, UTICA

UTICA, N. Y., Sept. 16.—The Park Theatre, this city, has been taken over by Goldstein Brothers and its policy will be changed from feature pictures to four acts of vaudeville and feature pictures. It will open September 23 under the new management. The house will be booked by Walter J. Plimmer, of New York.

SIGNED FOR PRODUCTION

Lambert and Fredericks, a vaudeville dancing team, have been added to the cast of "Some Night," the musical comedy by Harry Delf, which opened at the Harris Theatre last Monday night.

MRS. CASTLE SAILS

Irene Castle, widow of Vernon Castle, who lost his life in an airship accident, is on her way to France, where she will dance for the soldiers.

Mrs. Castle's home, at Lexington Avenue and Twenty-eighth Street, is for sale. She sold her most expensive automobile, found another position for her chauffeur, and will be abroad for several months. Mrs. Castle will dance for the fighting men on the same stage with Elsie Janis.

"5 VIOLIN BEAUTIES" REVAMPED

"The Five Violin Beauties," a five-girl violin act, will be presented within the next fortnight by Paul Poole. This act originally was a five-act and was cut down to three people during the Summer season. New members have been arranged and the act is now in rehearsal. In the act are Babe and Charlotte Anderson, Sally Weiss, Viola Dale and Maybelle Johnson.

SEEK MARGARET CARRIE ALLEN

Anyone knowing the whereabouts of Margaret Carrie Allen, or Carrie Margaret Allen, a dancer, will confer a favor by notifying the Training Camps Department, Stage Women's War Relief, 366 Fifth avenue, New York City, at once. The S. W. W. R. has news of interest to her from France.

HART HAS SPY DRAMA

"No Half Way" is the name of a one-act spy drama which opened on the Fox time at the Bayside Theatre last week. The piece was adapted from a magazine story and features Frederick Carr and Marietta Craig. It has been booked over Fox time under the direction of Max Hart.

BURROWS HAVE NEW ACT

William and Rosetta Burrows, formerly with Rutan's Song Birds, are now doing a new act in one. The act is known as Rosette and Burrows and consists of yodeling and imitations. It has been booked over United time beginning September 30.

LOEW'S BOSTON HOUSE OPENS

BOSTON, Sept. 16.—The Franklin Park Theatre, a late addition to the Marcus Loew chain of theatres, opened tonight with a new policy of continuous vaudeville and feature pictures and with a Sunday night show.

NEW ACT PLAYS CAMPS

Nan Hewins and Lillian Young are appearing in a new comedy act called "The Husband Hunters," with a special drop in two. It opened up-State last week and will play the cantonments.

"MONDAY MORNING" IS NEW ACT

"Monday Morning," a new seven-people musical girl act, will open at the Lincoln Theatre, at Union Hill, N. J., next Monday, under the direction of Bert LaMont. The act contains five girls.

"BABY BUGS" GETS BOOKING

Walter Fishter and Company, in a four-people comedy act, called "Baby Bugs," have been booked by Joe Michaels over Pantages time, opening in November.

SHOW NEW ACT

George Spink and Ethel Tate are offering a new act at the Harlem Opera House the first half of this week. It is a piano and singing act with special material written by Spink.

LYONS AND YOSCO RE-UNITE

Lyons and Yosco, who split some time ago, have re-teamed and will shortly begin a tour of the Orpheum Circuit.

OPENS TO PLAY VAUDE

The York (N. Y.) Opera House opened with vaudeville and pictures August 26.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 8)

PALACE

The Boyarr Troupe opened the show after the pictures and offered a Russian singing and dancing act which ran ten minutes. Boris Fradkin directed the act from the orchestra pit and also sang, while the three women and men entertained with double, triple and solo Russian dance steps which brought a big round of applause at the finish. The act was nicely staged and well appreciated.

Sergeant Bowman and Corporal Shea then entertained with a singing and talking act which is reviewed under New Acts.

Arthur Hopkins' Production, "Moonshine," featuring Edmund Hayes and Richard Hutchins, occupied the third spot and is fully reviewed under New Acts.

Herbert Williams and Hilda Wolfus started the laughs going early and Williams' "Hark, Hark, Hark" and general clowning about the piano and stool earned them the laughing hit of the first part. Miss Wolfus is wearing some new and striking costumes.

George White is using the same routine in this, his third week at this theatre, as he did the first. He is assisted by Tot Walters, Lois Leigh, Ethel Delmar and Dorothy St. Clair, who add to the effectiveness of the dance numbers besides making a pretty picture. The act is now running faster than when it was first shown and the wardrobe and scenery are still looking fresh.

After intermission, the Avon Comedy Four, booked for two weeks, presented their Hungarian restaurant. The act, which opens with a Hebrew chef dispensing food on Yom Kippur. The two waiters and the proprietor next supply the foundation for the fun the chef extracts from the fast repartee and pieces of business he introduces. Irving Kaufman as one of the waiters, sings a war ballad which went over nicely. The fight between Harry Goodwin and Irving Kaufman, as the singing waiters, and the sudden illness of the chef (Joe Smith) brought them to the doctor's office bit, in which Charles Dale, as the doctor, did the feeding for Smith's comedy replies. Dale has changed his make-up considerably, adding a great deal of class to his appearance and, during the doctor bit, worked the talk around in fine style for the winning of laughs. A new "marine" number in which the four harmonized, won them big applause and Smith replied with a short speech.

Valeska Suratt and a company of five presented "The Purple Poppy," which was seen here nearly two years ago. Since then, nothing has been changed in the act. It has a plot that hinges on a brutal Russian's confession which sounds more like warfare as conducted by the Hun. A murder is committed and Miss Suratt, as the revengeful vampire, gets away through the stupidity of a police official, who does not take time to thoroughly look at the credentials of a supposed government representative. The acting contained more emotion than motion, but scored nevertheless.

Ruth Roye stepped out at nearly five o'clock and, dressed in a new fangled blue silver coat and skirt, sang a popular war number to big applause. She next offered a comedy "baby" song in good style. A new song on the style of a "hick" number, with a dandy comedy lyric, went over big. In this, Miss Roye did her best mugging, although showing little action. An Irish war comedy number was loudly applauded and came in the form of a surprise, as Miss Roye has heretofore refrained from singing Irish songs. The applause was so insistent that she returned and announced that she would sing her original conception of "Waiting for the Robert E. Lee," which went over great. She responded to several bows and it was nearly a quarter after five before the audience allowed her to depart.

The Darras Brothers, with their equilibristical and trapese feats, closed the show and held the audience in well.

S. L. H.

RIVERSIDE

Chinco & Co. in a combination juggling and bicycle riding act, opened the show and did well, considering the fact that most of the tricks have been seen many times before. Both performers work with speed and grace, which helps greatly in putting the act over.

Hallen and Fuller scored a big hit with the old-timers who remembered their work of two decades or more ago, and the younger generation found much to enjoy in their little sketch as well. Both Hallen and Miss Fuller are remarkably young in appearance and it is hard to realize that Hallen was working with the late Tony Hart in the seventies and Miss Fuller was one of the stars in Edward Rice's "Evangeline."

E. Rito Mario and her female orchestra, an organization of ten comely misses, scored a decided success with their standard and popular selections. Miss Marion plays the violin acceptably and conducts as well. The girls went through their programme with evident enjoyment and several displayed their versatility by doubling on a number of instruments. The Sousa march and patriotic selection at the finish aroused much applause.

Eddie Borden, supported by Sir Frederick Courtney, opened the comedy section of the bill and scored a hit of enormous proportions. Borden is a clever comedian, is brimful of personality and has a routine of comedy bits which is sure fire. A combination such as this will score on any bill and Borden is no exception. From the applause standpoint Borden easily topped the bill.

Stella Mayhew, with some old and new songs, closed the first half of the bill, and although working without her husband and partner, who is now in the army, furnished a fine bit of entertainment. Miss Mayhew sings a coon song with all her old-time charm and all her numbers were enthusiastically applauded. Miss Mawhew sings of the loss of her partner and the difficulties in working without him, but she has so cleverly arranged her songs and patter that her offering is a particularly pleasing single.

Francis Renault, with a special drop, some gorgeous gowns and a collection of semi-classical songs, disulayed his ability to cleverly impersonate the female in voice, appearance and action. His voice is particularly good, high and well placed, and he sings with more intelligence than is usually heard in singers of his type.

Bert Baker and company won scores of laughs with the little sketch "Prevarication." Baker has been doing this sketch a long time, but it seems to improve with age, and if possible there is more comedy in it than ever before. The story, which deals with a man who has spent a night away from home, and his attempts to give his wife a satisfactory explanation when she calls at his office is cleverly told. Baker depends entirely upon prevarication to get him out of the difficulty, and in spite of all the evidence against him puts his story over in a manner which, in spite of its ridiculousness, is told so readily as to be convincing.

Gus Van and Joe Schenck, with one of their best repertoires of character songs and ballads, found the next to closing spot an easy one. They ran through their entire list and could have easily sung a half dozen more numbers if they had cared to respond to the applause accorded them. The boys are booked for a two weeks' engagement at this house.

The Stampede Riders closed the late bill and held the big audience in until the fall of the curtain. The riding was excellent, Miss La Due and Guy Wendick did some remarkable feats of roping and the funny mule won many laughs.

W. V.

FIFTH AVENUE

A bill of nine acts was offered for the first half of the week and a Jewish holiday crowd at the Monday matinee helped to pack the house, the standees filling all the space permitted them.

Mabel Burke opened the vaudeville portion with an animated song, for the rendition of which she was called upon to take an encore.

Osaki and Taki, a Japanese man and woman, followed and received much applause for their work. They started off with work on a "bar perch," in which the woman did the work in the air. She then did some foot juggling with a barrel. They finished strong with a pole perch, which the man balanced on his left shoulder and the woman performed at the top of the perch, doing several very good feats. They are clever performers and present a clean-cut act. Their finish is made remarkable because the man does not touch the pole balanced on his shoulder with his hands while the woman is going through her performance.

Jimmy Foley and the Sherlock Sisters scored well in third position. They opened with an oriental song. Then came a song and dance by the girls and they gave way to Foley, who sang and went into a dance. For a finish the girls and Foley appeared in succession, each singing a verse of a song, and for an encore they danced.

Mason and Gwynne, a man in blackface and a woman in "tan" make-up, opened with comedy talk, after which the man danced. His partner then sang and for a finish the man played a banjo and sang while his partner whistled. The man is a good blackface comedian and the woman acts as a good foil. She sings with expression, and is an excellent whistler. There is good material in the act and Mason and Gwynne put it over to good advantage.

Doris Dare presented a singing act, scored a hit and took an encore. (See New Acts.)

Cook and Savo, two men, stopped the show with their comedy offering. Cook starts off with a song, during the rendition of which Savo enters, and the two then indulge in comedy talk. Another song by Cook is followed by more comedy stuff and for a finish Cook plays a miniature banjo while Savo dances. These boys have a capital act. Savo is a dyed-in-the-wool comedian and one of our best eccentric dancers.

The DeWolf Girls, Georgette and Capitola, presented a very elaborate act, with two special sets, opening in one and closing full stage, have two maids in cap and apron to assist them in changing dresses, and their own orchestra leader. They open dressed as Little Red Riding Hoods and sing a song about how the little heroine of the fairy tale would dress if she lived today. The full stage set is a ladies' boudoir and here the Mises De Wolf sing seven songs, do as many dances and make six changes of dress, several of the latter being made in full view of the audience. The girls are very attractive. They sing and dance well and make a stunning appearance in each of their up-to-date show girl costumes. They received four curtain calls.

Harry Carroll with his piano songalogue was the hit of the bill, pulling down three encores. He sang six songs.

Those ver-atile boys, Regal and Moore, closed the bill, held everyone seated until they finished and then with one encore pushed Carroll very hard for first place. They opened with a song and dance. Then did their hand-to-hand stands and other gymnastic stunts and closed with their foot-to-foot catch.

E. W.

COLONIAL

The first half of the show was too fast for the second, and undoubtedly Al. Darling will arrange the programme differently.

The Kirksmith Sisters, billed for number six position, closed the show. Janet Adair, next to closing, scored a huge hit, as did Blossom Seeley, Olsen and Johnson and Pearl Regay.

Jack and Kitty Demaco opened, although Miss Merle and company were billed. The Demacos went through a fast routine of acrobatic feats that held attention. The lady, although slight of build, did a great deal of the heavy work and was appreciated.

William Ebbs, assisted by a midget who first appears as a dummy, won a big hand, due to the quality of his humorous talk and good singing. Ebbs, as a ventriloquist, opens the act with a dummy seated upon his lap, the midget being concealed in a dress suit case. The act is a sure fire novelty and was deserving of a better position.

Lester Sheehan and Pearl Regay scored a solid hit that was partly due to the work of Miss Regay, who presented one of the best acrobatic dances seen in a long time, and topped off with contortion feats that were truly marvelous. Sheehan does good work in the double and solo numbers, but the strength of the offering lies in the fact that Miss Regay is a dancer who possesses grace, good looks, sings well, and an abundance of personality that is bound to win for her fame before many seasons pass. The audience was delighted with the act and showed much appreciation when they bowed off.

Olsen and Johnson are new faces around these parts, but the time is not far off when they will enjoy the honor of being New York favorites. Their act consists of pieces of business that contain humor of the highest grade, and they surely know the art of putting it over. Novelty songs, with piano accompaniment, excellent violin and piano numbers, with just enough comedy interwoven to receive applause on both, and a happy idea of presenting bits, proved conclusively that they are entertainers who will be successful on any big time bill. The audience surely liked them and applauded so heavily that they were compelled to do an encore that stopped the show.

Blossom Seeley and her assistants was another act that stopped the show. Miss Seeley has added a few more creations of wardrobe that were carried with grace. Her voice has improved since her last showing at this house and, with the boys working with her every moment, the act went over with a bang. She has added some new songs to her act which scored big.

Robbie Gordone displayed her beautiful form in several poses. Her act is one of refinement, and was enjoyed.

"Somewhere With Pershing" is about the weakest war playlet reviewed this season. The only thing to recommend it is the work of E. F. Hawley, who formerly played "The Bandit" in vaudeville. The story shows an American soldier near the firing line getting acquainted with a French girl, who has a brother in the ranks who deserted to visit his sick mother. The American is asking the girl to marry him. She only speaks French and he only understands English, but gets a few laughs by consulting a French-American booklet for aid. A bit of mild pathos runs through the act. At the finish, the brother is saved from execution, making a bad finish to an ordinary war playlet.

Janet Adair rendered five songs of wide range and won applause after each. Her assistant at the piano, although an excellent player, should secure something more up to date for her solo. Miss Adair held down the spot with credit.

The Six Kirksmith Sisters lost many auditors while closing the show, but those who remained enjoyed the music and singing of the sextette.

J. D.

VAUDEVILLE

EIGHTY-FIRST STREET

(Last Half)

The show was opened with two interesting travelogue studies, "A Trip to Niagara Falls" and "Following the Course of the Cayuse," after which Rouble Sims, a good cartoonist, painted, joked and sang his way to a well deserved hit. His best work was a nautical scene.

Ernie Forrest and Grace Church, in music, song and dance, followed, and stopped the show. Miss Church first appears in ante-bellum dress and sings a song about an old-fashioned girl, Forrest accompanying her on a banjo. She then went into a dance. Forrest then gave what he called a musical history of the war, for which he employed the banjo. Miss Church then did a succession of dances, including a Spanish conception. She is agile and shapely and what one would be inclined to call "cute." She makes several changes of costume, her wardrobe being pretty.

Bruce Duffet and company, three men and two women, in a supposed comedy sketch, misnamed "Through the Keyhole," followed, and are fully reviewed under New Acts and Reappearances. The act missed fire.

Dorothy Toye and Sister, programmed as "an operatic surprise," scored the hit of the bill. They, too, stopped the show, and Miss Toye was obliged to take an encore. Miss Toye, as a Red Cross nurse, first sang "A Prayer of Justice," which she is programmed as having written. This she followed with an aria. She next did Il Trovatore, and, for an encore, sang "Laughing Eyes." Miss Toye is a double voiced singer. Her sister is an excellent pianiste and almost as good a singer. Miss Toye wears some stunning gowns.

La Bernicia, billed as "America's youngest prima ballerina," assisted by "Princess Kla-Wah-Ya, Indian harpist," and three Coryphees, in a series of classic and character dances, closed the show. Most of La Bernicia's work consisted of toe dancing. The three Coryphees," pretty, shapely and vivacious young women, did several dances of the Helen Moller type, a Grecian number, an Indian number and an Egyptian number. "Princess Kla-wah-ya" did a harp solo, and a sixth person, bedecked in the feathers and war paint of an Indian chief, abetted in the entertainment, keeping principally to the background.

Lillian Walker, in David Graham Phillips' "The Grain of Dust," featured the photoplay section. T. D. E.

METROPOLITAN

(Brooklyn)

The bill chosen to open this house last Monday evening was made up of five acts and pictures.

Pipifax and Paulo, a straight acrobat and a comedian, had number one position, and their work kept the audience either applauding one or laughing at the funny falls and tumbles of the other.

The Brown Sisters followed with accordion playing that captured the audience and won them a recall. They played five numbers double and a solo each. The girls are youthful, petite and pretty and know how to get good music out of the accordion.

The Four Entertainers won success with their singing and comedy talk. They sang four songs, which were well rendered.

Jose Bernard, assisted by a young lady, presented his well known skit which tells the story of the quarrels and reconciliation of a young couple. The playlet and players were well received.

Anna Chandler, assisted by a young man at the piano, scored the hit of the bill. She sang three songs and in response to three recalls sang three more. Miss Chandler is a clever performer and deserved the recognition extended to her. E. W.

VAUDEVILLE REVIEWS

PROCTOR'S 23RD ST.

(Last Half)

The McMahon Sisters opened the bill with a pleasing musical act that started with a medley of southern songs.

Carmon Scales, the fat boy with the pleasing personality, produced laughs when he showed how different people would sing a song on the same theme. He told some good jokes, enlivened his number further by rendering a piano solo and finished with a song and dance which made made a good ending to a fairly good act.

Hallen and Goss, who followed, are a team full of vivacity and fun. They danced and sang in a way that proved they knew how to do both. Responding to an encore, they offered a travesty on the modern Egyptian dance that was excellent satire.

O'Connor and Dixon tried the actor and stage hand comedy stuff and, for an old subject, got away with it well. Their singing, which came in near the end, had not a little to do with putting the act across.

Next came Finn and Finn as a colored couple, opening with a solo on the bagpipes and a dance. After another dance by the girl, her partner gave an eccentric effort which was well done and well received. They finished with an eccentric dance by both.

Fraser, Finley and company came next with a spy act, which is fully reviewed under **New Acts.**

Tom Kelly, a humorous Irish comedian, entertained with jokes. His manner of telling them was even better. He had the house roaring with laughter. He finished with a song.

The closing act, Werner and the Amoros Trio, was a genuine novelty. It opened as a juggling act with the unique setting of two lovers and a girl in an apartment. It finished as a musical act with the piano, violin and 'cello. The beautiful woman then took off "her" wig and suddenly regained a manly voice. This was a fitting climax to a very interesting act. J. S.

KEITH'S JERSEY CITY

(Last Half)

Chief Tenderhoa, an Indian entertainer who is a good ballad singer, a clever gymnast and a monologist of well developed ability, made an excellent impression in an early spot. The chief's act as it stands should provide a good novelty number for any of the better class houses.

Charles Rice and Company offered a talking act that contained plenty of laughs. Rice handles the comedy end of the dialogue in excellent fashion, a comely young woman assisting him materially in putting his rapid-fire stuff over.

Reeder and Armstrong, two men, open their specialty with a well-rendered piano duet. Having proved that they can play classical music as it should be played, the boys get busy with the raggy stuff and thump out several lively selections of the jazz variety! Both also sing acceptably. The turn landed solidly with the Jerseyites.

"Pretty Baby," which can be described as a revue, a tabloid or a musical comedy, but which is really a full-fledged burlesque show, furnishes first-rate light entertainment. The numbers are well staged and the choristers, some twelve or fourteen in number, are full of pep. A patriotic song, which constitutes the finale of the fourth scene, went over like wild fire. A youthful comedian, with an easy and confident method of working, kept laughs moving throughout the six scenes without any difficulty. The act is clean in dialogue and situations, and should more than make good anywhere on its merits.

Harry Beresford and Company presented an artistic little sketch that gives Mr. Beresford ample opportunity to display his ability as a legitimate comedian. H. E.

KEITH'S PROSPECT

(Last Half)

The bill was opened by the Brightons with an interesting novelty act. From a heap of multi-colored rags they selected certain ones and pasted them on a canvas. They made three very interesting pictures in this way.

Dave Antrim next entered in an informal way from the rear of the orchestra, whistling a song. His act contained some good jokes and songs. His imitations of a phonograph record and a 'cello were well applauded. His act had a personal touch about it that seemed to appeal to the audience.

Edmund Hayes and company next performed a clever little playlet showing how a revenue officer escapes death at the hands of a moonshiner by expressing a keen desire to die, and putting the burden of his death upon his captor. The act is a keen study in psychology, and is very well worked out, the two characters playing their parts well.

Next on the bill was Betty Bond, who, with a beautiful setting and clever costuming, told in song all about the people living in a Riverside Drive apartment house. This act is different and made a hit. The songs were interesting.

Al. and Fanny Stedman, who followed, are a team full of snap that can pull a laugh out of any one. There is good dancing, good singing and good comedy, all through the act from the first song, which satirizes the Spanish craze to the last jazz song and dance by the two.

George Primrose and His Minstrel Boys closed the bill. There were some good minstrel songs, solos on the tambourine and the "bones," lively jigging and a dance by Primrose. J. S.

PROCTOR'S 58TH ST.

(Last Half)

Rull and Rull, a man and woman, opened the bill with a banjo duet, which is followed by a solo on another stringed instrument by the man.

The Boyds were next with rustic comedy. There are several good little novel songs in this number which drew laughs from the audience.

A lot of slapstick comedy was given next by The Belldays. This act is more fully reviewed under New Acts.

Dunham and Edwards followed, opening their number with a duet rendering of a war song. Then comes a solo by the exceedingly thin member of the team regarding his inconsequential corpulence. His partner then comes out dressed as a woman and creates much mirth with his singing and comedy. They end with a duet.

The "Island of Love," which came next, portrayed the flight of love from two tender beings when they stranded on a desert isle. The character of Cupid, who preluded each scene with explanatory verse, was novel and added to the attractions of the act.

Bernard and Merritt were billed next with a musical act, which is fully reviewed under New Acts.

Finishing the bill were Eight Black Dots, celebrating a holiday down South. There is all kinds of singing in this act and all kinds of dancing. In fact, there is so much that it leaves a confused impression at the end. There is no unity of characters or costumes. The cast appears incongruous on the stage. They end up with an ear-rending melange of music and a wild display of dancing. An interesting part of the act is a male quartet that appears with musical novelties. This is unique and very enjoyable. On the whole, the act contains plenty of good material which, however, should be arranged more carefully. J. S.

MAJESTIC

(Chicago)

Cunningham and Clements occupied the opening position at the Majestic. They are dancers of ability.

Ward Brothers "carried on" with their well-known English dude and "straight" characters, and did nicely.

Coakley and Dunlevy were one of the laughing hits with their blackface travesty of trench life. It was excruciatingly funny.

Truly Shattuck and Emma O'Neil offered original singing numbers that placed them in the running.

"In the Dark" is known in this vicinity and was heartily enjoyed.

Carl McCullough scored a hit with his truly artistic impression of footlight favorites and incidentally some real and original ideas.

The Gus Edwards Revue lacks juvenile talent, but the production was very capably offered and pleased. H. F. R.

McVICKERS

(Chicago)

Kale and Wiley opened McVickers' program with a series of splendidly arranged poses and rope work, winning exceptional applause.

Saunders and Boomer, with singing and cross-fire comedy, supplied laughter in abundance.

George Jessell, "nut" comedian, had a rather difficult time convincing the audience of his ability.

Inness and Ryan, with singing and talking, entertained admirably. Miss Ryan displayed several pretty gowns.

Gowans, Vincent and Kelly were the unquestionable hit of the morning program with comedy and harmonious singing.

Fred and Nellie Olms offered magical feats that were presented quickly and well staged.

Chung Hwa Four, a Chinese quartette, harmonized American popular airs to the delight of the entire house.

The Symphony Girls closed with a display of talent on stringed instruments, singing and dancing. It is a showy act and is lively throughout. H. F. R.

HARLEM OPERA HOUSE

(Last Half)

Kay and Neil, a woman and a youth, in singing and piano, opened the show. Both have excellent voices which they know how to use. The woman first sang an Irish medley and followed with a popular war ballad. While she changed her costume her partner did a piano and vocal solo in a good baritone voice.

Jay Raymonds, monologist, followed and scored a decided hit. He is more fully reviewed under New Acts and Reappearances.

Thompson and Berri, a man and woman, have an act that is weak on comedy. The man plays the part of an eccentric inventor, who has invented a "dill pickle compass."

Baker and Rogers, hobo comedians as a baron and a count, indulged in a talkfest, sang several songs, told a few jokes and received their share of the applause. One of their songs, a comedy number ending with the line, "And the waltz played on," got a number of laughs. They were more than well liked.

Mason and Gwynne, a man and woman in black and tan, have a singing and talking act that pleased. The comedy is clean and sparkling, and the two used nice voices effectively. Their routine includes patter, singing and dancing, an imitation of a cornet, a whistling specialty by Miss Gwynne and an impression of Harry Lauder.

Will Oakland and Company, in a sketch called "Danny O'Neill, U. S. A."; Cook and Savoy, "straight" and "nut" comedians, and Vera Sabina and Company, were other acts on an unusually long bill. T. D. E.

VAUDEVILLE

"MOONSHINE"

Theatre—*Palace.*
Style—*Sketch.*
Time—*Seventeen minutes.*
Setting—*Special.*

Arthur Hopkins has made another vaudeville production, but this time he only uses the services of two men, Edmund Hayes and Richard Hutchins.

The setting shows a mountaineer's cabin in Kentucky and the strains of "Ol' Kentucky" are heard as the curtain rises. A rough looking individual drags in a man he supposes to be a revenue inspector, whom he believes has come to arrest the makers of moonshine whiskey in that particular region. He invites the stranger to take a drink, but the whiskey seems too strong for the Easterner. A cigar is also offered, and also proves too strong for any pleasure. The moonshiner then identifies himself as Luke Hazey, a product of the mountains, who is the third generation to take part in a feud, and having been reported to have killed twelve members of the Crosby family.

The Kentuckian then notifies the stranger that he is about to kill him, and the stranger seems highly elated. He explains that, for the past several months he has been attempting to find some way of doing away with himself, but in trying to get run over in New York by automobiles, calling Southerners liars and telling "two-gun men" that they had colored blood in their veins, he has not found any one to do the job. To kill himself was out of the question, as he is a stern believer in re-incarnation. The Kentuckian at hearing this refuses to do another man's job, and tells him to get out, as the stranger evidently possesses a charmed life and he is not going to break it.

A picture crudely drawn hanging on the wall shows what this Kentuckian would do to a certain Jim Dunn if he found him, as Dunn is reputed to be the craftiest of all revenue officers. The stranger insists that he must leave his New York address with the moonshiner in case the moonshiner ever comes to New York, and writes his name on the back of the drawing and departs, as the Kentuckian wishes him luck and begs him to laugh and cheer up. The mountaineer then looks at the papers, and with the aid of his fingers, spells out the name left on the back of the paper as "Jim Dunn." He grabs his gun, but the stranger has gone.

The sketch is splendidly staged, excellently acted, and Hayes, as the Kentuckian, shows remarkable ability as a character actor. Hutchins as the revenue inspector, reads his lines in fine style and the act is a real vaudeville asset on account of its sure fire style, the interest it arouses and the splendid acting, which is bound to appeal wherever seen. S. L. H.

FRASER, FINLEY AND CO.

Theatre—*Proctor's Twenty-third Street.*
Style—*War mystery.*
Time—*Fourteen minutes.*
Setting—*Special.*

Now that the theatres are flooded with war acts, a new one must be good to makes its way.

Fraser, Finley and Company give a new twist to the war spy act. The plot tells how a German spy, in the employ of an American inventor, is trapped and caught by an American detective who dresses as a woman and plays the part of his confederate. The plot is clever, well worked out and well acted. In fact, the most remarkable thing about the act is the impersonation of the woman spy by the young detective. His make-up really turns him into a beautiful woman who draws compliments from the German spy. J. S.

NEW ACTS AND REAPPEARANCES

KIMBERLY AND PAGE

Theatre—*Royal.*
Style—*Playlet.*
Time—*Twenty minutes.*
Setting—*One and four special.*

Leon Kimberly and Helen Page are offering a real vaudeville gem in their novel playlet, entitled "Spring Is Calling."

The act is set in three scenes and tells a little story concerning a waif who is seeking a home for herself and her dogs. In replying to an advertisement she goes to a studio building, where she meets an artist who gets an inspiration at seeing her and insists that she pose for him. He paints a masterpiece, entitled "Spring Is Calling," in which the girl is the principal figure.

The scene here shifts and a period of three years elapses. Now it is not the homeless child who is posing, but a woman, who is being painted for a patriotic poster. The girl has been educated to a new social and intellectual level and is now a polished woman. The painter realizes the change in the life of the girl and a very pretty love scene is enacted between the two which furnishes the climax to a beautiful story.

Both parts are capably acted and the lines are read in a manner to get the most out of the excellent material. The splendid work of Kimberly, as the artist, and Miss Page, as the model, makes this act one of the most refreshingly novel and original sketches in vaudeville. The act is one that will appeal to the patrons of vaudeville who enjoy refined entertainment and a neat heart-interest story, and it should find no trouble in securing all the work of the better kind that can be booked. S. L. H.

BRUCE DUFFET AND CO.

Theatre—*Eighty-First Street.*
Style—*Farce comedy playlet.*
Time—*Twelve minutes.*
Setting—*In one and three.*

Just why this sketch is called "Through the Keyhole" is incomprehensible. True, a black drop with a cut-out keyhole, through which the actors are seen in the second of two scenes, is used, but the title is not even remotely related to the piece. And, little can be said for the act.

Scene one represents a hallway. The door bell rings and a butler admits a chauffeur, who has come in response to a help wanted advertisement. Next is introduced a young society woman who has advertised for a private driver. After looking him over and questioning him, she tells him he will not do—that he is neither experienced, "speedy" nor intelligent.

Drawing a revolver, he tells her that he did not come for a position, but to revenge his sister, a maid, in the woman's employ who had been trifled with by her husband. She sends for the maid, who repudiates the visitor.

The man then tells the woman that it was merely a scheme of his to prove that he was "speedy" and intelligent. He had previously asked the woman for a kiss. This, he thought, was exhibiting good sense. At this juncture the woman's husband arrives on the scene and, instead of having the chauffeur thrown out as would have been done in real life, she tells him that the man meets all requirements. T. D. E.

BOWMAN AND SHEA

Time—*Twenty minutes.*
Style—*Singing and talking.*
Theatre—*Palace.*
Setting—*In one. Special drop.*

The programme introduces Sergeant Bowman and Corporal Shea, presented by the United States Tank Corps, in "Songs and Stories from the Front." A note states that the compensation derived from the engagement is given to the United States Tanks Welfare League.

Corporal Shea, dressed in the regulation khaki, and wearing an overseas cap, runs out and sings a popular patriotic song referring to the tanks, at the opening of the act. He has a good appearance and his delivery is sufficiently strong to make an impression. His attitude on the stage is as if he were getting ready to jump over the footlights while singing. He then sings another patriotic song on the ballad order in a spot light, and afterward introduces Sergeant Bowman, who is dressed in an overseas uniform and wears a trench helmet.

Bowman first uses some introductory talk as to why he was brought to the theatre, and then he goes on and explains the various feelings a soldier is supposed to experience when the order comes to go over the top. The talk is interesting and his reference to the whistle and trench mirror was educational. Shea next stepped out and sang a novelty number about sending his sweetheart a picture of Berlin. Bowman is then prevailed upon to tell the folks how he was awarded the French War Cross, and then Shea sang a popular comedy number which went over great. Bowman next showed the audience what he claimed to be the first American flag that has come back from the western front, and the act finished with Shea singing one of Ernest R. Ball's latest songs.

The curtain shows a "Treat 'Em Rough" slogan used by the tanks corps, and a big black cat ready to jump. The act is excellent propaganda and interesting and entertaining throughout. S. L. H.

JAY RAYMONDS

Theatre—*Harlem Opera House.*
Style—*Monologue.*
Time—*Twelve minutes.*
Setting—*In one.*

Raymonds does a "soap box orator" style of monologue. With rare exceptions, his material is new and bright and he puts it over with a bang.

First, he comes on as a "straight" and announces that he will give his impression of a patriotic citizen as a "soap box orator" dissertating on divers subjects. He then mounts an upturned box, which had been wont to contain cans of Heinz baked beans, and probably the more prominent feature of which was a printed placard having to do with War Savings Stamps.

The "speaker" first touched on labor and capital, then going to George Washington, Williams Jennings Bryan, prohibition, woman's suffrage, President Wilson, leading cities and, finally, the war.

Most of his material is of a topical nature, some of it consisting of a play on words. At this particular "hearing" he was the comedy hit of the bill.

Raymonds should have no trouble in holding his own on most any bill. T. D. E.

HARRY BERESFORD AND CO.

Theatre—*Keith's Jersey City.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Harry Beresford is a legitimate comedian of quiet and effective method. His present vehicle is somewhat similar to the sketch offering he formerly utilized to exploit his comedy talents, in that it is quaint and romantic and possesses a certain charm that is seldom found in vaudeville playlets.

In this act, as in his other, Beresford plays a "bless my soul" type of benevolent old man, whose main interest in life is to see that his grand-daughter is married to the proper sort of man. A pretty little ingenue, and a boyish appearing juvenile ably support Beresford. Another male character appears on the stage for a few moments.

The story concerns a timber deal in which the boy becomes involved for the purpose of making enough money to marry the girl. Beresford, in the role of the wise old granddad, frames the boy, and finally makes him admit that he has a lot to learn. When he admits this, permission is given to the couple to wed, and the sketch ends with everybody happy.

The act is staged splendidly, a beautiful woodland set, being employed as a background for the action. Beresford's new act should have no trouble in getting all of the booking that it desires. H. E.

QUINN AND DE REX

Theatre—*Fifty-eighth Street.*
Style—*Songs and dances.*
Time—*Fourteen minutes.*
Setting—*One.*

Quinn and De Rex (two girls) are both good dancers, one being particularly adept in toe dancing and the other a clever stepper of the jazz variety.

The turn opens with a double song by the girls. One wears female, while the other appears in male costume. A well executed toe dance follows, done by the smaller of the girls.

Her partner then does a raggy number which closes with some up-to-date prancing. A costume change brings both on for the finishing number in skirts. The girls work with confidence and present a sister turn that will get by anywhere. H. E.

BERNARD AND MERRITT

Theatre—*Proctor's Fifty-Eighth Street.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*In one.*

The act starts with a medley duet on the accordians. One of the girls follows with a vocal solo and the other comes along with a number on the saxaphone. After this both appear with accordian and saxaphone and play, while the girl with the accordian sings.

Responding to an encore, they gave a jazz duet on their instruments, which was full of life and well received.

This is a good little act, with plenty of enjoyable music in it. J. S.

DORIS DARE

Theatre—*Fifth Avenue.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*In one.*

Doris Dare is likely to rank among the most popular performers in her line before long. She possesses those qualifications which always help bring success to singers—a pleasing voice and ability to put a song "over." She also has a personality, another factor in winning favor. E. W.

DRAMATIC and MUSICAL

NEW AMSTERDAM'S MUSICAL COMEDY SCORES BIG SUCCESS

"THE GIRL BEHIND THE GUN."—A musical comedy in three acts. Book and lyrics by Guy Bolton and P. G. Wodehouse. Music by Ivan Caryll. Presented at the New Amsterdam Theatre, Monday night, September 16.

CAST.

Robert Lambrissac	Donald Brian
Pierre Breval	Jack Hazzard
Georgette Breval	Ada Meade
Colonel Servan	Frank Doane
Lucienne Lambrissac	Wilda Bennett
Harper Wentworth	Bert Gardner
Eileen Moore	Eva Francis
Brichoux	John E. Young
Zellie	Virginia O'Brien
Edna, Polite, Margie, Carrie. (American Girls)	Florence Delmar, Elaine Palmer, Cissie Sewell, June White

Klaw and Erlanger have set another high mark in musical comedy production in their latest New Amsterdam Theatre piece, "The Girl Behind the Gun" which reached that house on Monday night. Artistically mounted, beautifully costumed, finely cast, book and lyrics consistent and clever and with melodies that lilt and swing from the rise of the curtain until its fall, the new musical comedy went over to a richly deserved success.

"The Girl Behind the Gun," is a war musical comedy, if there can be such a thing, and all the scenes are laid in France at the present time.

The story, which is an excellent one, deals with the experiences of a number of French soldiers back from the trenches on furloughs, at the home of Georgette Breval, a wealthy young matron.

Georgette has discovered a letter sent to her husband by a young lady and determines to punish him for his indescretion. The day she receives the letter there arrives at her home a godson from the front, one of those young soldiers whom French women have cheered with letters while at the front. He is the cook of his company and she has never seen him and as he approaches her gate, another soldier persuades him to exchange places as he is a playwright and believes if he can get the ear of a wealthy woman his fortune will be made. The masquerading soldier enters the home, he is young and good looking and the wife to punish her husband flirts desperately with him.

A wealthy uncle arrives and finding the wife and the young soldier seated side by side on a bench mistakes them for man and wife and rather than explain the wife determines to keep the deception up.

With the development of the story which, of course, ends happily, with the couple happily united after the husband has been duly punished, some of the cleverest lyrics heard in musical comedy in many days are introduced set to music bright in style and infectious in melody.

Donald Brian, was the young masquerading soldier and in the part displayed considerable acting ability as well as scoring decidedly in several dance numbers. Wilda Bennett, as his wife sang charmingly and danced beautifully.

Ada Meade, in the part of the young matron, scored a decided hit and in this piece is doing the best work of her career.

Jack Hazzard had the principal comedy role and in it made a decided hit. One of the song hits of the evening fell to him.

Frank Doane, as an old Colonel, was excellent, and John E. Young did well in a small role. The rest of the cast was good and the chorus sang and danced cleverly.

TO HAVE THIRD "GOING UP" CO.

Cohn & Harris are assembling a third "Going Up" company to play the larger towns and cities in the East. Rehearsals are to start next week and the company will open the first week in October.

"LADIES' MUST LIVE" REHEARSING

ATLANTIC CITY, N. J., Sept. 16.—Henry Miller, Ruth Chatterton and company, are in the city and will at once begin rehearsals of "Ladies Must Live," a comedy by A. E. Thomas which is to be Miss Chatterton's new starring vehicle and the opening attraction at the Henry Miller Theatre some time in October.

MUSIC AND ROMANCE BLENDED IN "MAID OF THE MOUNTAINS"

"THE MAID OF THE MOUNTAINS."—musical play in three acts. Book by Frederick Lonsdale. Lyrics by Harry Graham. Music by Harold Fraser-Simson. Presented on Wednesday night, September 11, at the Casino by Elliott, Comstock and Gest.

CAST.

Baldasarre, Brigand Chief	Wm. Courtenay
Tonio	Bert Clark
Beppo	Carl Gantvoort
Carlo	Jackson Hines
Andrea	M. La Prade
Pietro	Victor Leroy
General Malona	William Danforth
Crumpet	Al. Roberts
Liuetenant Rugini	John Steel
Mayor of Santo	William Reid
Zacchi	Louis Le Vie
Teresa	Sidonie Espero
Vittoria	Miriam Doyle
Angela	Evelyn Egerton
Gianetta	Gertrude Hamilton
Maria	Mina Davis
Marietta	Marguerite May
Beppiria	Eva Newton
Pepita	Patricia Frewen

With a record of over a year's run, and still one of the big musical hits of the English metropolis, "The Maid of the Mountains" is a musical play, the plot and melodies of which are of a type over which theatre-goers enthused a quarter of a century ago, and which, judging by the reception of the piece on the opening night, present day music lovers will enjoy for many a day.

The story, not unfamiliar to lovers of the light opera of olden days, deals with the love of a mountain girl for Baldasarre, a brigand chief. At the opening of the piece the brigands in their picturesque mountain retreat have been discovered by the soldiers, and before making a dash for liberty attempt to smuggle the girl through the lines. She is captured and taken before the governor who attempts to force a confession as to where Baldasarre can be found and apprehended.

She refuses and Baldasarre, fearing she may be kept a prisoner, rides into town in disguise, goes to the governor's palace to save her, and succeeds. But while at the palace he is attracted by the governor's daughter, and the mountain girl, bitterly jealous, in a moment of rage exposes him. He is taken prisoner and sent to a lonely island, but the girl, relenting, plans a way to obtain his release and finally gets it, all ending happily as romantic light operas always do.

The mountains, scenic effects and costuming of the piece, are exceptionally fine while the music is delightful. Portions of the score compare favorably with those of the modern grand operas.

Several of the separate numbers were encored to the echo, among them being "Love Will Find a Way" and an interpolated song by Lieutenant Gitz Rice called "Waiting."

William Courtenay played the romantic robber chief and Sidonie Espero was the mountain maid who brought to the part not only a beautiful soprano voice but exceptional acting ability as well. Carl Gantvoort's baritone was heard to excellent advantage and Bert Clark did well in the role of one of the bandits.

WHAT THE DAILIES SAY.

Herald—*Picturesque musical play.*
Tribune—*Has tuneful music.*
Sun—*A mixture of romance and music.*
American—*Tuneful and bright.*
World—*Romantic operetta.*

"MR. BARNUM" SHOWS ONLY THE HARDER SIDE OF THE SHOWMAN

"MR. BARNUM."—A four act comedy by Harrison Rhodes and Thomas A. Wise. Presented at the Criterion Theatre, Monday evening, September 9, by Charles Dillingham.

CAST.

Mr. Barnum	Thomas A. Wise
Nat Morley	Richard Gordon
Kid Bailey	Clyde North
Daddy Price	Harold De Becker
Con Lonergan	Jay Wilson
Props	Leavitt James
Lucien Forterre	Gaston Glass
Mr. Gerrone	Albert Sackett
Henry Scratton	Herbert Rice
Cody	Francis La Mont
Aristide Letellier	Albert Sackett
Sheriff	L. Melton Clodagh
Alonzo Carter	Luray Butler
Colonel Maurel	William Seymour
Buckler Genin	Luray Butler
Bill Collector	L. M. Clodagh
George Washington Gibson	Charles Jackson
Cuffy	George Ford
Ticket Sellers	John Pratt, J. N. Gaunt
Jeanne Letellier	Phoebe Foster
Adelina Bonfanti	Carlotta Monterey
Zuleika	Ethel Cadman
Emma Morgan	Adeline Mitchell
Lavinia Warren	Queenie Mab
Jenny Lind	Frances Nielson

Mr. Rhodes and Mr. Wise had a good subject to work on, for probably no man connected with show business, with the single exception of Buffalo Bill, was as unique a character as P. T. Barnum. No man was better known than he, and none was better suited to become the central figure of a play than the great showman who said the public liked to be humbugged.

But the authors do not seem to have made the most of their opportunities. In place of writing a play of consecutive incident, with a connected plot or theme, making the most possible out of the sentimental side of Barnum, they have reversed the order of things and Barnum the showman dominates Barnum the man. The former is the side best known to the world, but that side is not the human side, and it is the human side that holds interest.

It is true that the authors make an attempt at revealing the real character of the greatest showman, but they rarely get below the surface and treat him as he always endeavored to make everybody believe himself to be a showman and nothing but a showman, with no side to his character save that which had to do with the show business as represented by the big top.

The story as told is sketchy and devoted, in the main, to the depiction of the origin of names and things which have since become part and parcel of the circus. We are introduced to Jenny Lind, Jeanne Letillier, Tom Thumb, Lavinia Warren and others whose names were made famous by "P. T." in the first act, the action of which takes place in the office tent of the circus at Eutawville, Tenn., where most of the characters are introduced. It is here that Barnum adopts a French girl, who had run away from a drunken father, and who finally becomes the idol of the show.

The woing of Lavinia Warren by Henry Stratton, whom Barnum named Tom Thumb, their marriage, the showman's financial troubles and his management of Jenny Lind are also shown. The costumes of the period, between 1850 and 1860, helped to lend atmosphere to the performance.

Mr. Wise played the title role with consummate skill. Phoebe Foster was the Jeanne. The midgets were played by Queenie Mab and Herbert Rice.

WHAT THE DAILIES SAY.

Tribune—*Missed its aim.*
World—*Misses fire.*
Herald—*A play of characters.*
Sun—*Is novel and joyous.*
Times—*Kept audience amused.*

DATES AHEAD

"Tea for Three"—Maxine Elliott, Sept. 19.
Opera Comique—Park, Sept. 23.
"Tell That to the Marines"—Yorkville, Sept. 24.
"The Saving Grace"—Empire, Sept. 30.
"Ben Hur"—Lexington Opera House, Sept. 30.
"The Matinee Hero"—Vanderbilt, Oct. 7.
"Information, Please"—Selwyn, Oct. 2.
"Kean"—Theatre Du Vieux Colombier, Oct. 14.

OUT OF TOWN

"The Canary"—Pittsburgh, Pa., Sept. 23.
Lady Bountiful Minstrels—Stamford, Conn., Sept. 23.
"The Riddle Woman"—Washington, D. C., Sept. 23.
"A Prince There Was"—Atlantic City, N. J., Oct. 21.

"THE UNKNOWN PURPLE" A DRAMA OF THRILLS AT THE LYRIC

"THE UNKNOWN PURPLE."—A melodrama in a prologue and three acts by Roland West and Carlyle Moore. Presented on Saturday night, Sept. 14, at the Lyric, by Roland West.

CAST.

Peter Marchmont	Richard Bennett
James Dawson	Earle Brown
Phelan	E. L. Duane
Bobby Dawson	Arthur Le Vien
Ruth Charleton	Lorraine Frost
Richard Bradbury	Edward Van Sloan
George Allison	Frank McCormick
Bonnie Allison	Marion Kerby
Mrs. James Dawson	Helen MacKellar
Johnson	Herbert Ashton
Burton	Curtis Benton

Lovers of dramas of mystery will delight in "The Unknown Purple," for not only is this piece filled with novel stage tricks and cleverly worked out bits of magic, but is a thrilling melodrama as well.

"The Unknown Purple" is a ray of light discovered by a poor scientist serving a long term in prison for a crime which he did not commit. The ray of light emanates from a chemical, which at will makes the one who carries it invisible. James Marchmont, the discoverer of the light, is the victim of a faithless wife who, in order that she might elope with a wealthy admirer, allows him to go to prison for a crime committed by her lover.

In prison, Marchmont swears to avenge himself upon both. Dawson, whom she married, is now wealthy as a result of one of the prisoner's formulas stolen from his safe in his laboratory at home.

Years past; Dawson and his wife live in New York, their past unknown, and Dawson heads a big chemical company. He has become involved in financial difficulties and is looking about for someone to assist.

A new figure known as V. Cromport has appeared on "the street," where in an incredibly short space of time he has made a fortune, and Dawson meets him and invites him to his home, hoping to negotiate a loan. Cromport is in reality Marchmont, but so changed that not even his own wife recognizes him, and with his appearance in the Dawson home a series of calamities occur. Robbery after robbery takes place and Dawson is ruined. Safes are opened by unseen hands and Mrs. Dawson's diamond necklace is snatched from her neck in full view of a room full of people, including a famous detective and no one sees the thief. The scene of terror ends with the denunciation of Dawson and his wife by Marchmont, who, still invisible, disappears in the purple light.

Richard Bennett was exceptionally good in the role of Marchmont, and his acting, even in the improbable scenes, was impressive. Helen MacKellar made the most of the thankless role of the unfaithful wife, and Miss Lorraine Frost as her sister was particularly good and Earl Brown gave a fine performance of the thief Dawson.

WHAT THE DAILIES SAY.

Herald—*A puzzle designed only to entertain.*
World—*A play of weird imaginings.*
Tribune—*A stirring thriller.*
American—*Outthrills the movie thrillers.*

The New York CLIPPER

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, SEPTEMBER 18, 1918

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.
HARRY F. ROSE, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N S. W., Australia; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.

VAUDEVILLE PRODUCERS

For some reason or other vaudeville producers are not properly encouraged. As a consequence, this most important department of the vaudeville stage is in anything but a flourishing condition. Vaudeville needs the producer quite as much as the producer needs vaudeville, but one would never be led to believe that such was the case judging by the treatment so often accorded many of those who endeavor to cater to the fickle tastes of the patrons of vaudeville theatres.

Staging vaudeville acts is a risky business at best, and there is no good reason why it should be made any more hazardous than it is. Of course this does not mean to indicate that bad acts should receive bookings regardless of their entertaining qualities or availability.

Usually the houses designated as try-out theatres are situated in suburban towns, and in addition to holding audiences whose viewpoint is entirely different from that of audiences in the larger towns and cities, quite frequently the stage facilities are decidedly inadequate. And sometimes the act works for little or nothing, in order that it may secure a showing.

After the showing has been secured, however, comes the most difficult part of all, the question of further bookings. This is where the stalling comes in that so often has been the means of disrupting many a vaudeville production which, under the right kind of treatment, might have been worked up into a headline feature.

Pressed by his performers, who naturally enough want to keep working, the producer in nine cases out of ten finally agrees to play his act at a figure that makes it impossible for him to make any money, and, after a season or two of battling against insurmountable odds, quits.

A try-out house catering to a metropolitan audience, where the people who really count, could conveniently look over new productions, is a factor that would go a long ways to counteract certain fixed conditions, which the man who produces for vaudeville must now contend with. If new blood is to be attracted to the vaudeville producing field, something should be done that will have the effect of changing present arrangements, which are far from satisfactory to either manager, producer or artist.

MANTELL TO OPEN SEASON

Robert B. Mantell plans a season in repertoire in New York, beginning early in November. "Richelieu" will be the feature of his repertoire and will be the first play of his New York season.

Mantell's present season opens in Providence September 30, after which he goes to the Boston Opera House for a month's engagement, following which he will come into New York for the Winter and Spring.

"Richelieu," a drama, with strong French sympathy, proved the most popular of all the classics in Mantell's repertoire throughout the United States and Canada last season. Mantell's noteworthy coast to coast tour last year, notwithstanding prophecies of failure for the serious drama in war time, attracted attention in the theatrical world.

TWENTY-FIVE YEARS AGO

Sargent Aborn was manager of "In Old Kentucky."

Wm. H. Compton was a member of the Empire Stock, New York.

"A Temperance Town" was produced at the Madison Square Theatre, New York.

Mrs. Tom Thumb and her company opened at Herrmann's Theatre, New York.

Adolph Phillipp opened at the Germania Theatre, the house formerly known as the Eighth Street Theatre, New York.

New Plays: "A Crackerjack," "The House With Green Blinds," "Slaves of a City," "The Sultan's Favorite," "Our Party," "Patent Applied For," "My Aunt Sally," "Land of the Midnight Sun," "The Power of Woman," "Playmates," "A Shattered Idol," "Venus," "The Engineer," "The Baxters."

SYDNEY SEES "INVISIBLE FOE"

"The Invisible Foe," a new play, was given its first production last Monday night at Sidney, Australia, under the management of E. J. and John Tait. Georgia Harvey, an American actress who has become a favorite in the Antipodes, appeared in the leading female role.

BRADY GETS "PETER'S MOTHER"

Wm. A. Brady has acquired the production rights to "Peter's Mother," a romantic comedy by Lady Clifford. The play has been presented in London and Manager Brady intends giving it an early production in New York.

Answers to Queries

D. H.—Philip F. Nash died October 4, 1914.

L. B.—Harry Hammerstein died four years ago.

M. B.—The International Circuit was formed in 1916.

B. C. S.—Victor Herbert wrote the music for "The Only Girl."

R. N.—Leon Gaumont invented the chrone-chrome color pictures.

T. F.—Forbes Robertson appeared at the Shubert in New York in 1913.

N. D. P.—Bert Sullivan, of the Four Sullivan Brothers, retired in 1914.

Lt. J. A. H.—Richard Mansfield had one son. He died a few months ago.

B. S.—Paradise Park at Fort George, N. Y., was destroyed by a fire five years ago.

F. G. R.—Henry Pathé Lehrman was director of Ford Sterling several years ago.

R. S. V.—Edna Crawford returned to the stage in 1914, after an absence of four years.

T. W. V.—Ellen Terry left Australia four years ago for a visit to the United States.

C. F. L.—Asher Levy severed his connections with the Garrick, Chicago, five years ago.

R. L.—Arthur Hopkins produced "The Poor Little Rich Girl" several years ago in New York.

H. P. N.—Frederick Metzger, theatre treasurer for twelve years for Proctor's, resigned in 1914.

C. T. E.—Marguerite Clark acted in "Wildflower" four years ago. The film is being re-issued.

R. S. E.—Members of the Police Reserve Theatrical Unit will not be exempted from service.

L. G.—E. Phillips Oppenheim and Fred Thompson's play "The Eclipse" will be presented in London.

R. C.—"Papa's Boy" was the name of a musical comedy produced by Klaw & Erlanger four years ago.

J. P. M.—Yes, Douglas Fairbanks acted in the farce "He Comes Up Smiling." He is also in the film version.

B. V. R.—Acton Davies resigned as theatre critic of the New York *Evening Sun* several years before he died.

R. O. E.—The $4,000 McCormick prize for the best Italian opera was won by Bandmaster Pennachio in 1914.

F. M. N.—One company of "Parlor, Bedroom and Bath" is at present playing in Boston. Another is on the road.

C. L. H.—The ladies in the cast of "Sunlight and Shadows" were Maude Harrison, Agnes Miller and Jennie Eustace.

D. G.—Eva Tanguay was awarded damages of $2,000 against Lew Fields for the "Sun Dodgers" engagement five years ago.

E. T.—The "Spiegel Revue" was last year's production and this year's piece which has taken its place is called "Cheer Up, America."

S. W. W.—A song lyric can be copyrighted separately if desired, but it is not necessary as the copyright of a song protects both words and music.

N. S.—Maude Adams made an agreement in 1914 with J. M. Barrie and Charles Frohman that she will never appear before the moving pictures.

E. W.—Ernest R. Ball has written many big hits. It is hard to tell which is the best, as we have no figures to vouch for any statements of that kind. You had better consult M. Witmark and Sons, 144 West Thirty-seventh street, New York City.

RIALTO RATTLES

THEATRICAL MYSTERIES NO. 11

Burlesque show books.

THINGS TO WORRY OVER

Prominent movie magnate says the picture business has seen its best days.

SOUNDS APPETIZING

Three Red Hots sounds like Coney. But it's not. Merely the name of a vaudeville three-act.

WHAT'S YOURS?

"Three X Gordon," name of coming film release, sounds like a combination of whiskey and gin.

WITH THE ARTISTS

As a headliner, Hermine Shone.

Ethel Rose, who sings "Belgian Rose," is an American beauty.

NOTHING UNUSUAL

Sign in front of a vaudeville theatre last week read, "Pay as You Enter." Not a change of policy, merely the name of an act.

SOUNDS INTERESTING, ANYWAY

Film company announces that Constance Talmadge will be seen in "A Pair of Silk Stockings." But why advertise it? Everybody takes it for granted.

WE HATE TO THINK OF IT

Hope the hold-up of Trixie Friganza for using gas on Sunday will not spread to the vaudeville stage. If it does, we know of a number of acts with whom it'll go hard.

FITS OTHERS, TOO

"Under False Pretenses," name of forthcoming photoplay, would be a capital title for any number of other films we have seen, and legitimate productions, too, for that matter.

SOUNDS REASONABLE

Judging by the way in which "Some One in the House" opened last week, the Knickerbocker is going to hold quite a few more than "some one in the house" for a long time to come.

WE KNOW THE BEASTS

Film company announces coming release of "Wolves of Kulture," and then goes on to explain who they are. Superfluous. We know who they are—the Potsdam gang of baby-killers and cutthroats.

LEAVE IT TO HERMAN

"Blow Your Horn" is an appropriate title of a new musical comedietta, in as much as it is being put out by Herman Becker.

IT'S THE WAY YOU USE IT

While never give up applies to actor-soldiers in the thick of the fight on the other side, it has no place in the vocabulary of their fellow thespians still over here when it comes to Liberty Loan and other win-the-war moves.

WITH THE NEW PLAYS

"Over Here," latest of the present season's crop of war plays, failed to "get over," according to contemporary criticisms. Judging from these same "pannings," it's worse than it is "over there," and the sooner it's "over" the better.

THEATRICAL CONTRADICTIONS

Leo Beers never touches it.

Sherlock Sisters are not a detective agency.

Dolly Grey is not the heroine of the one-time popular Spanish-American war song. Says she's not that old.

Al. Carpe has anything but a "fishy" act.

HEARD ON THE OPENING NIGHT

"I'm afraid it's a hit."

"The comedy is awfully reminiscent."

"This stuff 'll never get over."

"You never can tell—look at Floradora."

"The leading woman is anything but graceful."

"If the rest of the acts are like the first, I'll never stick it out to the finish."

"Who ever heard of the fellow who wrote this thing, anyway?"

"It's easy to fool the managers nowadays."

WHAT THEY USED TO BE

Eddie Leonard, the famous minstrel man, once worked in a store in Manchester, Va.

Enrico Caruso, the famous tenor, once was an orange peddler in Naples, Italy.

Edward Ballard, owner of the Hagenbeck-Wallace Circus, was once a salesman in a western city.

Harry McGarvie, who is now running the Bronx Exposition, was once a railroad man.

J. Frank Hatch was once a side-show talker.

STOCK REPERTOIRE

HAWKINS-WEBB CO. STARTS SEASON

OPENS WELL IN FLINT

FLINT, Mich., Sept. 11.—The Hawkins-Webb Stock Company opened the Fall and Winter season auspiciously last week with "Broadway Jones," the press and public proclaiming the company the best stock organization ever seen in this city.

The company is headed by Florence Lewin and Edward Darney, who, in the leading roles, created a most favorable impression and bid fair to become big favorites. Their work in "Common Clay" this week stamps them as being among the most versatile players the local stage has seen.

L. P. Webb, second man, and Winifred Black, second, also came in for a good share of approval, while Hazel Braun, the ingenue, and Howard E. Brown, juvenile man, win their audience at every performance.

James Dillon and Eva Sargent take care of the characters and heavies; Charles J. Lammers is comedian; Margaret Ryan, Ruth Van and Frank Gardener play general business. Jack Ball is stage manager.

Hal Mordaunt is stage director and the production he has given stamps him as an expert in his line, while O. S. Davis, the scenic artist, is entitled to a word of praise for the excellence of the scenic equipment.

Frank Hawkins and Leslie P. Webb are the owners and managers.

"Pierre of the Plains" is next week's billing, while "Over Night" and "Tess of the Storm Country" are early bookings.

VAUGHAN GLASER OPENS

PITTSBURGH, Pa., Sept. 16.—The Vaughan Glaser Stock Company opened at the Lyceum here to-night in "Lilac Time." The company will make a tour of five weeks in this play, after which Glaser will open his regular Fall and Winter Stock season. Among the members of his company are Fay Courtenay, James Hester, Jess Sidney, Harry Prew, Gerald Boileau, and Will D. Corbett, engaged through Chamberlain Brown.

WILL OPEN STOCK IN FRISCO

Mina Schall, having fulfilled her contract with the Triangle Films, will arrive in New York this week for the purpose of engaging people for a stock company which she will open in San Francisco Oct. 5. Miss Schall will act as her own stage director and intends to produce new plays only. When business permits a production will be continued from four to six weeks.

JOBBING IN HARTFORD

HARTFORD, Conn., Sept. 9.—Helen Robinson has signed with general manager James Thatcher for an important role in "Broadway and Buttermilk." Blanche Ring's former starring vehicle, which is the offering next week at Poli's.

BRITTON GOES TO WILKESBARRE

WILKESBARRE, Pa., Sept. 12.—Alfred Britton is the latest addition to the majestic Players. He will play second business. The company opens next Monday.

LANCASTER JOINS POLI STOCK

BRIDGEPORT, Conn., Sept. 11.—Irving Lancaster has joined the Poli stock company here as character man and opens next Monday.

BEGINS THIRTEENTH YEAR

LA PLATA, Mo., Sept. 14.—The J. Doug. Morgan Stock Company has begun its thirteenth consecutive year without closing. Business is good with the show.

MARCIN PLAY DRAWS WELL

SOMERVILLE, Mass., Sept. 12.—"Cheating Cheaters," Max Marcus' well-known play, is the current bill of the Somerville Players and has drawn crowded houses. The players are doing good work.

Leona Powers was excellent as Nan Carey. E. A. Turner, as Tom Palmer, demonstrated that he is as much at home in comedy as in drama. Rose Gordon made her re-appearance with the company and received a hearty welcome and many floral tributes. She acts Nell Brockton excellently. John Dugan, as Steve; John Gordon, as Verdi; John M. Kline, as Brockton; Grace Fox, as Mrs. Palmer, and Ruth Fielding, as Grace Palmer, were seen to advantage in their respective roles. Frank Farrara, Fred Harvey, Elbert Benson, and Clifford Boyer, all lent good aid. A. Gordon Reid, the director, deserves a word of praise for his work. "The Man They Left Behind" will be next week's bill.

ACTORS MOTOR IN TEXAS

GALVESTON, Tex., Sept. 11.—Gene Lewis, Olga Worth, Lillian Beneke, Ronald Rosebrough and Fred W. Wear, of the Lewis-Worth Stock, motored from Dallas to this city for a vacation trip. The company closed on Labor Day at Cycle Park, Dallas, the biggest season in the history of the park. The Lewis-Worth Company reopens September 23, under canvas at Beaumont, Tex., for a season of ten weeks.

TROY LIKES BLANEY STOCK

TROY, N. Y., Sept. 11.—The Blaney stock in the short time it has been here has made a remarkable impression. The individual members of the company have established theselves as favorites and business has been excellent. "My Irish Cinderella" is being offered this week. "The Woman He Married" is the underline.

BRADSTREET COMPLETES STOCK

MALDEN, Mass., Sept. 12.—With the engagement of Jack Matthews as stage manager and J. J. Owens as character man, Manager Bradstreet has completed his stock company which opens the season at the Auditorium next Monday in "The Brat."

DARNEY JOINS HAWKINS-WEBB

FLINT, Mich., Sept. 11.—Edward Darney has just closed a fifteen weeks' engagement as leading man of the Jeffers-Strand Stock Company at Saginaw, this state, and has joined the Hawkins-Webb Players here for leads, opening in "Broadway Jones."

CLEVELAND STOCK DRAWS BIG

CLEVELAND, O., Sept. 11.—The Blaney stock company at the Grand continues to draw large attendance. The company is giving an excellent performance of "Johnny Get Your Gun" this week. Next week "Sinners" will be the bill.

BOSTWICK JOBS IN BALTIMORE

BALTIMORE, Md., Sept. 11.—Ernest Bostwick is playing a two weeks' engagement with the Blaney Stock Company here, opening last Monday in "Common Clay." Business continues to be good. Next week's bill is "My Irish Cinderella."

MARY ANN DENTLER JOINS POLI

NEW HAVEN, Conn., Sept. 16.—Mary Ann Dentler has joined the Hyperion Players as ingenue and starts rehearsals tomorrow in "Mother Carey's Chickens" in which she opens with the company next Monday afternoon.

O'HARA SIGNS FRANK MORANG

BROCKTON, Mass., Sept. 11.—Frank Morang has signed with Warren O'Hara for his stock at Hathaway's Theatre. He joins the company to-morrow.

KNICKERBOCKER STOCK OPENS SEPT. 23

BUFFALO GETS RUMSEY PLAYERS

BUFFALO, N. Y., Sept. 16.—The Knickerbocker Players will open a season of Fall and Winter stock at the Star Theatre, next Monday with "The Brat" as the bill. The company will be under the management of Howard Rumsey and Frank Wilcox.

Rumsey is well known as the manager of the Summer stocks which have been in Syracuse and Rochester for several seasons, but this is his first venture with a Winter stock. With his Summer stocks Rumsey won a name for having a good company of players and presenting the best of plays.

Wilcox has also won a reputation for giving the best to be had in stock, his company at the Little Playhouse, in Mt. Vernon, for two seasons being one of the best that has ever been near New York City.

The company Rumsey and Wilcox have engaged is one of the best that has ever appeared in Buffalo. Julie Herne is leading woman; Frank Wilcox, leading man; Mary Compton, second woman; Roderick O'Farrell, second man; Marcia Abbe, ingenue; Thomas V. Emory, juvenile; Mabel Calcord and Wm. H. Pringle, characters, and Elmer Brown and John Powers, general business.

Max Wiseman is stage director, and R. M. Robbins, scenic artist.

WILL TOUR STOCK WAR PLAY

Arthur Aiston and Wm. Wood are preparing to tour with "The Man They Left Behind," the popular stock war play by Barton King. Rowland and Getts are also arranging to take out one or more road companies to present the play. This is probably the first instance where a war play was taken on the road on the popularity it gained in stock productions throughout the country.

BRACKETT JOINS McARDLE

SOMERVILLE, Mass., Sept. 12.—Ted Brackett, the popular second man, has joined Manager McArdle's Somerville Players and will make his first appearance with the company next Monday as Munson in "The Man They Left Behind."

BOISE STOCK DOING WELL

BOISE, Idaho, Sept. 16.—The Pinney Theatre Stock Company is doing good business presenting a class of attractions that pleases local theatre-goers. Among the most recent bookings is "Jerry" next week.

McARDLE SIGNS CECIL MALONE

SOMERVILLE, Mass., Sept. 16.—Manager McArdle of the Somerville Theatre Players, has signed Cecil Malone as leading woman to open next Monday, replacing Leona Powers.

QUITS STOCK TO DO WAR WORK

SOMERVILLE, Mass., Sept. 16.—Leona Powers, leading woman of the Somerville Players, leaves that company next Saturday for the purpose of going into war relief work.

THIRD AVENUE HAS NEW PLAY

"Why Not Me—A Woman," a new play by Stephen Gardner Champlin, was given its first production on any stage last Monday by the stock company at Dixon's Third Avenue Theatre.

Stock and Repertoire continued on page 31

BLANEYS TO PRODUCE

Following the policy they pursued last season of presenting new plays with their stock companies, Charles E. and Harry Blaney will this season present new plays, by new and untried authors, at each of their stock houses, giving from four to six such productions during the season. The Blaneys have established a play reading bureau in their New York offices where especial attention will be paid to all new material received. Among the first manuscripts received was one from Honolulu, H. I., written around a genuine Hawaiian story. The plays which are accepted for presentation will be tried out with a view to a Broadway showing and some of them will play the Blaney stock houses.

CLARKE GIVING REVIVALS

LOS ANGELES, Cal., Sept. 12.—Harry Corson Clarke has been giving the local theatregoers revivals of "Why Smith Left Home" and "What Happened to Jones?" He will take a few weeks' rest and reopen with a strengthened company, presenting a revival of Mark Swan's "Whose Baby Are You?" and other farces and comedies.

ED. WILLIAMS' STOCK MOVES

QUINCY, Ill., Sept. 4.—With "Rebecca of Sunnybrook Farm" for the first half and "The Rosary" the last half of this week, the Ed. Williams Stock Company closes in this city to-night and moves to South Bend, Ind., where it opens next Monday.

LEWIS GETS UP CAMP SHOW

CAMP SHERMAN, O., Sept. 16.—Jack Lewis, who is a member of the 11th Company, 3rd Troop Battalion 158, Depot Brigade S. 34, is busy getting up a comedy musical show which will be given at the camp next Wednesday night.

ST. PAUL STOCK COMPLETE

ST. PAUL, Minn., Sept. 13.—Manager Priest's stock at the Shubert Theatre includes Frances McGrath, Dorrit Kelton, Jane Hall, Jean DuToit, Earl Lee, Guy Durrell, Forrest Orr, Thomas St. Pierre and Maurice Franklin.

DRAFT CLOSES PICKERT STOCK

MT. CARMEL, Pa., Sept. 11.—The Pickert Stock Company, which was booked here for this week, was forced to close suddenly owing to the calling to colors of two of the male members of the company and the inability of Manager Dodson to fill their places.

ALCAZAR PLAYERS OPEN SEASON

PORTLAND, Ore., Sept. 16.—Alice Fleming opened her stock company tonight at the Alcazar Theatre with "Johnny Get Your Gun," as the bill. The company includes: Edward Everett Horton, Marie Curtis, Nancy Winston and Jessie Brink.

HURL WITH 3D AVE. STOCK

J. Bernard Hurl was especially engaged by Manager Dixon of the Third Avenue Stock Company to play second business in "Why Not Me—A Woman," which is the company's offering for this week.

MARY MOORE JOINS O'HARA STOCK

BROCKTON, Mass., Sept. 14.—Mary Moore has joined the Warren O'Hara Stock Company at Hathaway's Theatre for second business, and will open in "The Silent Witness."

JOINS DULUTH STOCK

DULUTH, Minn., Sept. 11.—Lilian Stuart joined the Lyceum Players last week as second woman and opened this week in "Good Gracious Annabelle."

BELGARDE STOCK TO RE-OPEN

The Belgarde Stock will open about September 30 in New York State.

WESTERN OFFICE:
Room 214, 35 So. Dearborn St.

CHICAGO

FOR ADVERTISING RATES:
Phone, Randolph 5423

PRICE INCREASE HURT LOOP BUSINESS

MAY REVERT TO FORMER SCALE

The increased prices on theatre tickets during certain days of the week, to which managers of the leading theatres in the Loop agreed some time ago, is evidently not to the liking of Chicago amusement patrons, as business has not been up to the usual standard since the idea went into effect. As a result, a meeting of the managers is now being talked of, when the situation will be gone over and, if no other remedy can be found, the prices will be set back to their former level.

The increased prices were for Saturdays, Sundays and holidays, and resulted from a desire to meet the Government's increased war tax on amusements.

Among the smaller outlying vaudeville theatres the same prices that formerly prevailed still are in force. The managers were rather doubtful regarding the outcome of the increased prices and purposely held off until they had a chance to observe the effect of the raise by the Loop theatres. As a result, it is not believed that they will listen to any proposition looking to increasing their rates of admission.

On the other hand, the quality of attractions appearing at these houses has been lowered and the more pretentious and expensive turns are missing. The larger acts that are being employed display a noticeable lack of good material and are roughly constructed in order to meet present untoward conditions.

MANY ATTRACTIONS ARE HERE

Chicago is well supplied at present with standard legitimate attractions. "Friendly Enemies," at the Powers, is now in its thirty-first week; "Oh Look" has entered its eighth week; "Lombardi, Ltd." is now in its sixth week; Margaret Illington in "Eyes of Youth," *sixth* week; "The Rainbow Girl" enters its fifth week at the Illinois; "A Tailor Made Man" remains at the Grand in its fifth week; "Jack o' Lantern," at the Colonial, is gliding into its fifth week; "Seven Days' Leave" at the Garrick is now in its fourth week; "Polly With a Past" holds forth in its fourth week at Powers; William Hodge in "A Cure for Curables" enters his fourth week at the Princess; "Turn to the Right" ends its Chicago run at the Grand Opera House next Sunday night.

WILL COMBINE OFFICES

It has been decided among the "ten per cent." agents of Chicago that should any be called to service in the recent draft, an amalgamation of their offices will be made in order that none will be forced to suspend. A great number of the assistant independent agents will be summoned in the first call, but this will have very little effect on booking arrangements, which are now working very smoothly.

BLAME LAKE FRONT SHOW

Local managers have been explaining the present unsatisfactory condition of their revenues by blaming the slump on the war show on the lake front. With many noted productions now in Chicago it was expected that the season would begin with a rush, but the public has been remaining away from the theatres and attending the lake front exhibition in great numbers.

"COUNTRY COUSIN" CLOSES

"The Country Cousin," which has been performing at the Blackstone Theatre, closed Saturday night, after having played to light business during its run here.

NEW PRODUCING FIRM STARTS

The Affiliated Productions Company is the name of a new theatrical producing firm that has been formed by Edward W. Rowland, George M. Gatts, Edward Dubinsky and George B. Peck. Offices have been opened in the Masonic Temple building.

The first production of the new firm, "The Kaiser, Barbarian of Germany," by Kirkpatrick Boone, opened September 8 at Indianapolis. Their second production will be "Confessions of a War Bride," also by Boone, which is in rehearsal for an opening in Milwaukee, October 6. Their third play will be "The Man They Left Behind," by Barton King, which will open at the National Theatre, this city, October 6.

Three companies, according to present plans, will be touring in each of the three above-named plays prior to Thanksgiving.

DROP CLUB IDEA

The attempt to form a new theatrical club in Chicago has been dropped by its sponsors. It is claimed that lack of support on the part of local theatrical men was met everywhere. Leon A. Berezniak, who formulated the idea, invested quite a little money to start matters, but, finding that he did not get whole-hearted support, has allowed the matter to rest until conditions arrive at the stage where a plan of this sort can be successfully carried out.

WHITE CITY TO CLOSE

White City opened its carnival Saturday night, which foretells the closing of the big outdoor amusement park. "The Garden Follies" will be taken to an Eastern city for the winter. The ball room, skating rink and Casino will be kept in operation during the winter, but all other attractions will be closed.

TELEGRAPH APPEARS AGAIN

The Chicago *Morning Telegraph*, which is devoted to theatricals, politics, etc., has made its appearance again on the streets for the fifth time. This publication has ceased to exist time and time again, but its sponsor, Tom Bourke, has continually secured financial assistance and the paper is again on the stands.

JOINS GREAT NORTHERN STOCK

Anne Hamilton has been made a member of the resident stock company now at the Great Northern Hippodrome. Miss Hamilton has been a leading woman with resident stock companies, having played long engagements both in Eastern and Western cities.

AARON JONES REGISTERS

Aaron J. Jones, head of the firm of Jones, Linick and Schaefer, registered in his ward for military service on Sept. 12. He has been extremely busy in Government matters, however, and it is not likely that he will be called to don the uniform for Uncle Sam.

GOODNOW WAS ELECTED

Charles N. Goodnow, president of the American Theatrical Hospital Association and Judge of the Municipal Court, was elected as a candidate for the presidency of the County Board on the Democratic ticket.

FLORENCE LORRAINE IS BOOKED

Florence Lorraine, former wife of Edgar Dudley, the Chicago agent now in business in New York City, has accepted a vaudeville route from the Western Vaudeville Managers' Association, and opened at the Lincoln Theatre in Chicago.

JACOB'S FEARS FOR SON

No word has been received by the relatives of Frank Jacobs, who some time ago was reported to have been seriously wounded in action in France. Jacobs is the son of Abe Jacobs, stage manager of the Majestic Theatre.

OHIO CARNIVAL IN HANDS OF RECEIVER

W. V. M. A. BROUGHT ACTION

"The Exposition," of Cleveland, Ohio, is in the hands of a receiver, owing to alleged lack of funds.

"The Exposition" was held from August 21 to September 2, and the vaudeville and other attractions were supplied by the Western Vaudeville Managers' Association, which had a contract to furnish the shows for the two weeks for $12,500. The contract was secured by Charles M. Marsh, traveling representative for the W. V. M. A.

The promoters of the exposition paid the first week's expenses, amounting to $6,250. It is said that they organized a $5,000 stock company, assuming around $70,000 in debts or contracts. Eighteen acts, Vilate's Band, an operatic quartette and a premier ballet were the attractions furnished. The W. V. M. A. supplied everything, including tents and seating arrangements. None of the acts lost financially, as they were all reimbursed by the W. V. M. A., which assumed responsibility for salaries.

Charles M. Marsh, representing the W. V. M. A., a Mr. Davis, representing the Lakeside Electric Company, and W. E. Godfrey, director general, sued and threw the exposition into the hands of a receiver. The Electric company had a claim for $2,400 and Godfrey $300. The W. V. M. A. claimed about $6,000 for their share. John A. Kline, ex-prosecuting attorney of Cleveland, represents the W. V. M. A., and Federal Judge Westerhaver appointed Sidney Weitz as the receiver.

The exposition was arranged by the West Side business men, headed by H. G. Schaeffer.

MANY REGISTER IN DRAFT

Among the theatrical men registered Sept. 12 for the Selected Draft were Lee Kraus, Charles Nelson, Jesse Freeman, Charles Freeman, Walter Downie, Tom Burchill, Jack Fox, Tink Humphrey, Mort H. Singer, Sam Kahl, Coney Holmes, Charles M. Marsh, Edward Marsh, Boyle Woolfolk, Will J. Harris, William Haney, Paul P. Powell, Aaron J. Jones, Ralph T. Kettering, Andy Talbot, Paul Goudron, Fred M. Barnes, Fred Webster, Eddie Hayman, Lew Goldberg, Malcolm Eagle, Glenn Burt, Tom Powell, Wayne Christy, Charles Crowl, Jack Yeo, Dave Beehler, Bill Jacobs, William Billsbury, Willie Berger, George Mentz, Frank Berger, Caspar Nathan and Fred Lowenthal.

FIND NO TRACE OF COOK

The police have failed to secure any trace of J. Norman Cook, known in theatrical circles as Jack Cook, who is charged with the murder of Bill Bradway in Chicago three weeks ago. Norma Cook, daughter of the supposed murderer, is in Chicago assisting the police to trace her father. It is thought by friends who are well acquainted with Cook that he has left the city and is out of the jurisdiction of the police here.

ESCAPES FROM DEATH CELL

Earl Deer, prominent in theatrical circles, and who, until Thursday, was in the death cell of the County Jail awaiting execution, escaped from his cell and has made good his escape. Police and detectives are searching the city with hopes of catching him before he gets out of the State. Deer made his escape with three other convicted murderers by beating his guard and climbing out of a window to a waiting automobile.

CIRCUS TO PLAY BENEFIT

The entire equipment of the Hagenbeck-Wallace Circus will be brought to the lake front on Sept. 20 for a benefit performance for the Stage Women's War Relief. The tents will be pitched in Grant Park. A monster circus parade through the streets of Chicago will inaugurate the event. The engagement will be limited.

SHAYNE ACCUSES CORNETTA

Al Shayne is preparing to file charges against Tony Cornetta, formerly employed by him in his vaudeville offering. Shayne claims that Cornetta, who is now appearing with a burlesque troupe, has taken his entire vaudeville offering. The act is copyrighted.

SPINGOLD HANDLING BUSINESS

Captain James B. McKowen, formerly independent booking agent with the W. V. M. A., is now awaiting orders from Washington which will send him across seas to the fighting zone. His business has been placed in charge of Harry Spingold, assisted by Jess Freeman.

BANKERS PICK SHOWS

Chicago bankers who will shortly hold their convention in this city have selected "Jack o' Lantern" and "Polly With a Past" as the two attractions they will view while here. All seats for a performance of each play have been purchased by their representatives.

ONE NIGHT BUSINESS GOOD

The one-night stand business through Illinois, Indiana and Wisconsin is reported to be exceptionally good. "The Girl He Left Behind," one of the first productions to take to the road, reports that it secured top money in all the cities.

SHEAN TO BOOK MORE HOUSES

The Lew Shean Booking Agency will start booking a circuit house throughout the smaller cities of Michigan, Wisconsin and Illinois next week. These houses will play vaudeville programs of four and five acts, changing twice weekly.

"TWIN BEDS" TO RETURN

"Twin Beds," which was popular at the Olympic Theatre several years ago, returns to that house next week to remain there until the arrival of "Three Faces East," which is expected within a fortnight.

WAR EXPOSITION MADE MONEY

The Chicago War Exposition closed on Sunday night, having played to capacity audiences for fourteen consecutive days. The scheme was a financial success and much credit is due to the Chicago showmen who interested themselves in the spectacle.

BENTLEY SUCCEEDS NASH

John Bentley has been selected as the booking manager of the Affiliated Booking Company, succeeding John Nash, who is now identified with the Western Vaudeville Managers' Association as assistant to Mort H. Singer, the general manager.

RUSH WORK ON NEW THEATRE

Work on the Statelake Theatre building is being carried forward rapidly, and all possible haste will be made in an effort to complete the outside formation of the building before the extreme cold weather sets in.

GARRITY BACK AT GARRICK

The Shuberts have restored John J. Garrity as manager of the Garrick Theatre, replacing William H. Currie. Garrity severed his connection with the Garrick once before.

WILL PLAY SUNDAYS

Margaret Illington will hereafter act "Eyes of Youth" on Sundays, the first being inaugurated at the Princess Sunday, Sept. 15.

CAN YOU SING SONGS OF CLASS?

If so, you will surely appreciate singing the two best "realers" in the classy field this season.

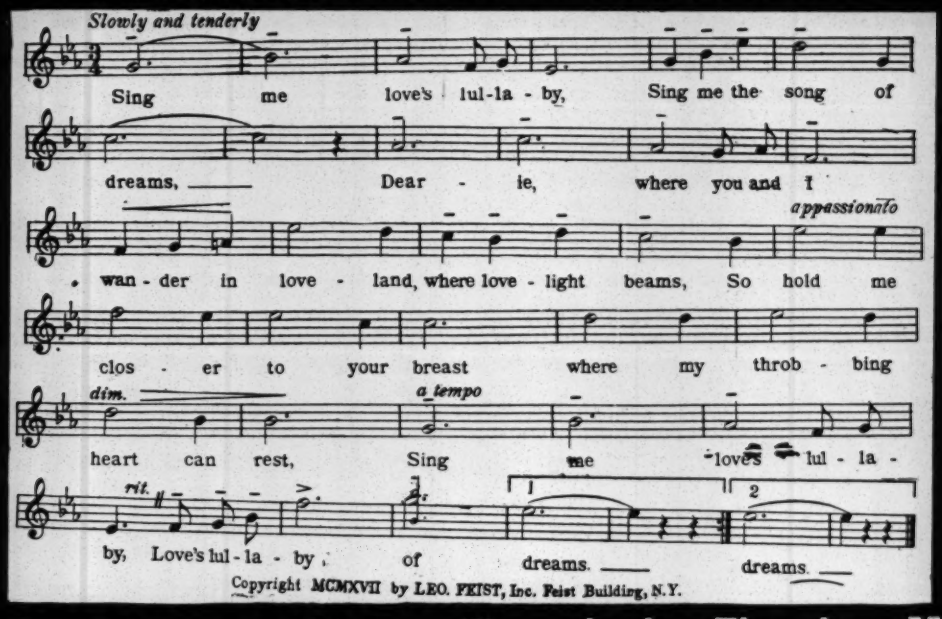
Sung on the concert, lyceum and vaudeville stage, as well as at the better cabarets.

Try these choruses, then you will know why they are the favorites.

(CHORUS)

SING ME LOVE'S LULLABY

By DOROTHY TERRISS and THEODORE MORSE


Slowly and tenderly
Sing me love's lul-la - by, Sing me the song of
dreams, Dear - ie, where you and I
appassionato
wan - der in love - land, where love - light beams, So hold me
clos - er to your breast where my throb - bing
dim.
a tempo
heart can rest, Sing me love's lul - la -
rit.
1
2
by, Love's lul - la - by, of dreams. dreams.

Copyright MCMXVII by LEO. FEIST, Inc. Feist Building, N.Y.

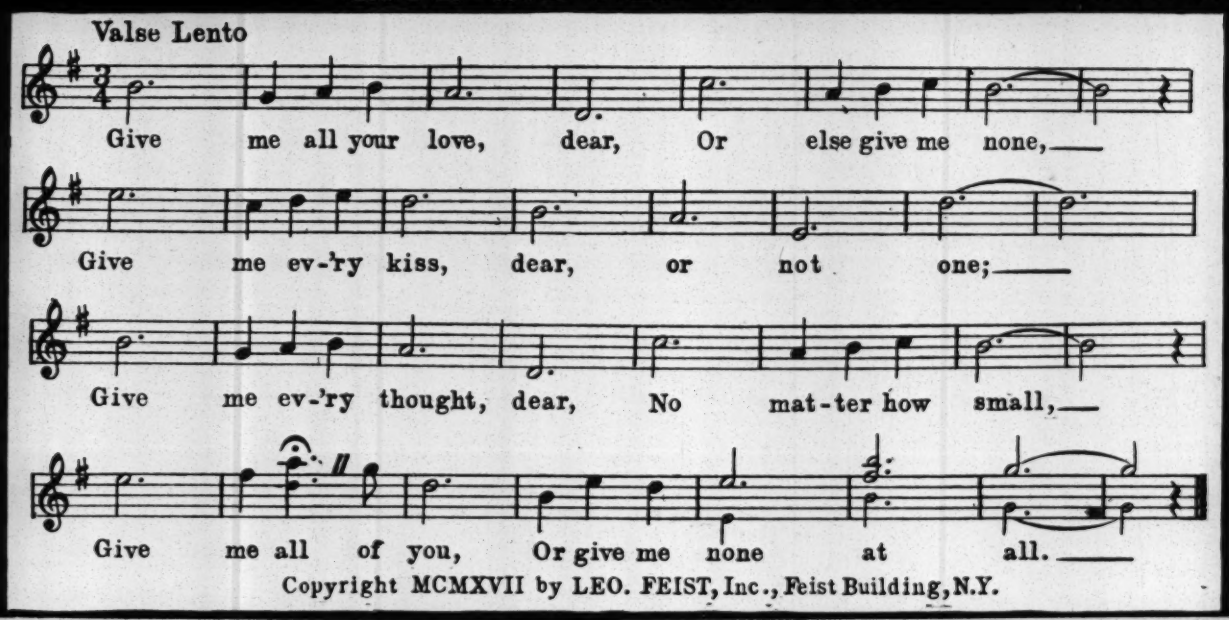
With artists of Mme. Frances Alda's calibre singing Theodore Morse's beautiful creation, "Sing Me Love's Lullaby," we have no hesitancy in recommending it to artists using high class compositions.

We also direct attention to that standard waltz song triumph "Give Me All Of You", by Earl Carroll and Milton E. Schwarzwald from the light opera "Flora Bella".

(CHORUS)

GIVE ME ALL OF YOU

By EARL CARROLL and MILTON E. SCHWARZWALD


Valse Lento
Give me all your love, dear, Or else give me none,
Give me ev-'ry kiss, dear, or not one;
Give me ev-'ry thought, dear, No mat-ter how small,
Give me all of you, Or give me none at all.

Copyright MCMXVII by LEO. FEIST, Inc., Feist Building, N.Y.

CHICAGO Grand Opera House Building
BOSTON 181 Tremont Street
PHILADELPHIA Broad and Cherry Streets

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.

ST. LOUIS 7th and Olive Streets
SAN FRANCISCO Pantages Theatre Building
MINNEAPOLIS Lyric Theatre Building

DETROIT, 213 Woodward Ave. KANSAS CITY, 1125 Grand Ave. SEATTLE, 301 Chickering Hall

BURLESQUE

QUIT WHEN THE GHOST FAILED TO WALK

WARBURTON ORCHESTRA BALKS

Charles Gramlich's Family Burlesque Circuit suffered somewhat of a set-back last week when news arrived on Broadway that the company headed by Lew Stevens, playing at the Warburton, Yonkers, suddenly closed after the first act of the show on Saturday night.

The reason, it was reported, was the non-payment of salaries to the musicians of the house. The orchestra refused to go into the pit, it was said, until its members received the salaries they claimed were due them. As Gramlich could not be reached, the audience had to be dismissed.

It was also reported that salaries were due some of the performers, chorus girls and stage hands.

When the reports from Yonkers reached the Fourteenth Street Theatre, some performers there refused to go to work until Nick Feldman, lessee of the house, guaranteed them their salaries. He paid several at the end of each day's performance, while others were satisfied to wait until the end of the week.

Thursday night Feldman learned that several members of the company intended to attach the box office for salaries that they claimed Gramlich owed them. He called the company together and told them he had nothing to do with anything that had happened previous to the present week and that he would not tolerate any one interfering with the front of the house. Words followed and, in the end, J. Theodore Murphy, Fred Nolan and Eddie and Babe Pierce left the company. The next day the Pierces returned to the theatre, however, and asked Feldman to take them back, which he did.

Feldman then engaged Gramlich and Charlie Dunn to work Friday in place of Murphy and Nolan, and Gramlich put Burge and Lalette in the place of the Pierces. But, finding that Feldman had re-engaged the Pierces, he notified Burke and Lalette that they need not go on. About three minutes before the curtain was to go up, though, Eddie Pierce notified Gramlich that his wife was not going on, giving no reason whatsoever. Fortunately, Burke and Lalette had not left the theatre and they were rushed on in the vacant places.

When questioned about the reports from Yongers, Gramlich stated that things had not broken right for him and his partners so far. When they played the Putnam, in Brooklyn, he stated: they received checks which were returned marked "N. G." He had deposited them and had drawn a few checks, thinking the others were all right, he said.

Gramlich is now working at the Fourteenth Street Theatre and claims that he and his partners will take care of what is due his people as soon as they can.

SAM RICE SHOW OPENS

WASHINGTON, D. C., Sept. 16.—Sam Rice and his "Daffy Dills" opened here yesterday at the Casino Theatre. In the cast besides Rice are Lula Beeson, Jack Joel, Jim McCauley, Joe Cunningham, Ned Woodley, Marie Ramey, Carrie Fennell and Bessie Crandell.

BERTRAND BREAKS THUMB

PHILADELPHIA, Pa., Sept. 14.—Bert Bertrand, featured comedian with the "Girls from the Follies, while taking a fall during the performance at the Trocadero Wednesday broke his thumb. He continued his work with his hand bandaged.

TWO HOUSES PUT ON BOXING

The Star and Crescent, both Brooklyn theatres, inaugurated boxing Tuesday of this week. At the former house, Manager Mike Joyce presented a quartette of exponents of the squared circle, and at the Crescent, Manager Frank Abbott introduced a liké number of fistic artists.

The matches at the Star were under the direction of George Bothner. Those who appeared were Willie Bingham, English lightweight, and Ishma, a Japanese; Ozan, of Cuba, and "Cyclone" Ress, of Columbia, S. C. Manager Joyce will stage these bouts each Tuesday night.

At the Crescent, Johnny Dunn directed the pugilistic activities, introducing Nicola Montagano, of Italy, and Hjalmar Sandersen, of Sweden; George Sandele, of Greece, and Ignatz Polanzy, of Poland. These bouts will be held Tuesday nights. Friday night at the Crescent is amateur night.

CHANGE CAST OF RUSH SHOW

"Blutch" Cooper, Billy K. Wells and Bert Weston returned to New York last Saturday after a two weeks' inspection trip of the Cooper attractions, during which they made a few changes in the book and scenes of several of the shows. While in Buffalo they looked over Ed Rush's "Paris By Night" company, and made several changes in the cast. Billy McIntyre, Meyer Harris and Billy Schuler replaced Cunningham and Marion and the "Misfit Trio."

IS GOING "OVER THERE"

Gladys Sears, who is at present touring as a feature over the Joe Howard Circuit, will go over seas the latter part of October with a unit of the Overthere Theatre League. She has received her passports and will close on the Howard Circuit the week of Sept. 30.

PLAY ONE NIGHT STANDS

The shows on the Columbia Circuit are now playing Monday at Perth Amboy, Tuesday at Plainfield and Wednesday at Stamford before Bridgeport. The shows are booking direct, and it is optional with the companies whether they play or not.

DENNY REPLACES HINES

Will C. Denny has replaced Palmer Hines as "straight" man of the "Razzle Dazzle Girls." Hines has been drafted into the Army. He left the show last week at Scranton.

GROSS WITH "BIG REVIEW"

William Gross, formerly of the vaudeville team of Burkhardt and Gross, is now with Dixon's "Big Review." This is the first time that Gross has played burlesque and he fits into the show nicely.

ROBINSON REPLACES SEYON

Tom Robinson has replaced Harry Seyon, temporarily, with "The Social Follies." Seyon is confined at one of the local hospitals with gastric trouble, but expects to return to the show shortly.

FRIEDEL VISITS BROADWAY

Scottie Friedel is now in the Battalion Ordnance Department at Camp Metuchen, N. J. He was a visitor in New York last week. Freidel has gained sixteen pounds since going to camp.

ENTER REISENWEBER CABARET

Callahan Brothers and Midgie Miller, after a sixteen weeks' engagement at the Shelbourne Hotel, Brighton Beach, have opened at Reisenweber's, in New York.

SAMMY SPEARS TO CLOSE

KANSAS CITY, Mo., Sept. 14.—Sammy Spears will close with Strause and Franklyn's "Pirates" at the Standard, St. Louis, next week.

ENJOINS MAYOR FROM STOPPING BURLESQUE

YOUNGSTOWN MANAGER WINS

YOUNGSTOWN, O., Sept. 16.—L. B. Cool, a local theatre manager, last week defeated the efforts of the mayor of the town to keep burlesque attractions from playing Youngstown, by applying to the courts and obtaining an injunction restraining the mayor from interfering with the shows presented at his house.

The trouble dated back to last season, when the mayor, after considerable discussion, went to court and obtained a restraining order against Cool, which stopped his offering shows of the Columbia Burlesque Circuit. This order succeeded in shutting the house, and it remained closed all Summer.

With the Fall season about to open, however, Cool quietly went to court and, after Federal Justice Westenhaver had heard his side of the case, he dissolved the order obtained by the mayor and issued one to Cool, under which he can play all the shows he can book.

ROSE WON'T OPEN HOUSE

NEW ORLEANS, La., Sept. 14.—Owing to war conditions, Lew Rose will not open the Dauphine Theatre, this city, as a burlesque house at present. He had an entire company engaged to leave New York last week. It was to open here about the 21st, but he was compelled to call everything off for the time being. Lou Redelsheimer, of New York, secured the performers for Rose.

BOOK LAY-OFF DAYS

Commencing the week of Sept. 30, the Wheeling week on the American Burlesque Circuit will be booked as follows: Monday and Tuesday, Wheeling; Wednesday, New Castle; Thursday, Beaver Falls; Friday and Saturday, Canton, Ohio.

The four days after Wheeling are, at present, a lay-off.

TRY OUT TWO NEW TOWNS

The Burlesque Review Company is playing the first three days of this week in Newburgh and the last three in Poughkeepsie to try out these cities. If the business warrants, it is likely that the lay-off week between Brooklyn and Paterson will be filled in with this split week.

JOINS ROTARY CLUB

JERSEY CITY, N. J., Sept. 16.—E. F. Henderson, owner of the Majestic Theatre, this city, which plays the Columbia Amusement Company attractions, has been elected a member of the Rotary Club here. He is the representative of the theatrical profession in the club.

TO HEAD LADY MINSTRELS

Johnnie Eckhardt, former manager of the Gayety, Philadelphia, and well known fight referee, has made arrangements with Gus Hill to do the advance work for his lady minstrels show, which opens in Stamford, Sept. 23.

LEA SIGNS JOE HOWARD

Mark Lea has been engaged by Joe Howard to head one of his companies. He reports at the Folly, Baltimore, this week.

SAM POLO TENDING DOOR

Sam Polo, one of the Polo Trio of the international acrobatic act, is on the door at Miner's in the Bronx.

Burlesque News continued on Pages 27 and 31

BARNEY GERARD'S SHOW IS ONE OF THE BEST OF THE SEASON

In Harry Welsh, Barney Gerard has a comedian who is new to the Columbia Circuit this season with his "Follies of the Day." Welsh was on the American Circuit the last several seasons and become very popular with patrons of this wheel. By the way he "went" Monday afternoon at the Columbia it looks as though his success on the big circuit is assured.

Welsh is doing many of the things he did last season, all of which were well received by the audience who liked both him and his work. Welsh is fast, his slide was applauded and his style of comedy will go well on the circuit if he goes as big as he did at the Columbia.

Gertrude Hayes probably was never seen to better advantage. She sang and danced her way through the performance in a most pleasing manner. Miss Hayes has pretty gowns, which she wears with good taste.

Chester Nelson was very amusing in his "rube" character and shared the comedy honors with Welsh. Nelson is working faster this season than in the past, which improves his work.

Sam Green is doing a "straight" this season, and he does it well. In fact, he was responsible for many of the laughs of the comedians because of the way he "fed" them.

Tom Duffy is doing a second "straight" and "bits." He is putting over everything that he has to do. Duffy dresses well, reads his lines nicely and fits in the show.

Al. Smith is doing the characters. His impersonation of a Frenchman is well done, as are the other characters he portrays.

Maybelle Courtney acquitted herself nicely in the prima donna role. She was in fine voice Monday and rendered her numbers pleasingly. Miss Courtney is a shapely blonde, with a fine personality, and has a pretty wardrobe.

Viola Duval, an ingenue soubrette, is a young lady with a brilliant future. She is pretty and shapely and has a good voice. She knows how to put numbers over, can dance and has a most pleasing personality. Her dresses are attractive and her line of work was favorably received. We doubtless shall hear of bigger things later of Miss Duval.

Del Duval, the soubrette, also is a clever young lady. She dances nicely and gets her numbers over easily. Her wardrobe has been carefully selected. Miss Duval works with plenty of "pep."

Viola Duval's "With Some Girls" number was well done and was repeatedly encored.

The "Gee Gee" number was smartly arranged and went big. Misses Laurie and Saffin lead it.

The "picture" bit was good for laughs as done by Welsh and Nelson.

"There Was a Reason" was offered by Welsh, Nelson, Green and the Misses Hayes, Courtney and Duval Sisters. It is a good number, well done, and was roundly applauded.

Lots of fun was created by Welsh, Nelson, Green and Smith in the "aeroplane" bit.

In the "Chew Chow Chow" scene at the beginning of the second act, one of the chorus girls did a neat Oriental dance with grace and charm.

Miss Hayes and Welsh and Nelson were very funny in the "bench" bit in this scene.

Miss Courtney offered a dandy single in one. Her specialty was good for three encores.

An excellent specialty by the Duval Sisters was a big hit. The girls sang and danced. The act was repeatedly encored. They offered a very neat and graceful dance that could not help but go over.

Andy Harer, the musical director of the show, who has an excellent tenor voice, sang from the pit. He offered several old-time songs, which were generously applauded.

Nelson and Duffy offered a banjo specialty, and were well received down near the close of the show. The boys play well and deserved the encore they received.

The "argument" bit was well done by Welsh, Green and the leader. In fact, the audience thought it was "on the level" at first.

The show is in two acts and six scenes. The book is called "Polly's Going Up." It is replete with funny situations. The show is fast and not a slow bit can be found. The chorus works nicely and are a pretty lot. The costumes were of unusual beauty and the musical part of the program above the average.

Gerard has a good show, with no end of laughs, pretty girls, handsome costumes, a clever cast of principals and an excellent production.

SID.

DAN DEIHL IS MARRIED

HUTCHINSON, Kan., Sept. 12.—Dan Deihl and Nesbit Scoville were married on Aug. 31. They are both members of the Milton Schuster Show, playing the contonments in the Middle West.

Deihl was with Sim Williams' "Girls From Joyland" on the American Burlesque Circuit last season.

For Your Boy and My Boy

SONG

Words by
GUS KAHN

Music by
EGBERT VAN ALSTYNE

Marziale

PIANO

VOICE

Hear the bu-gle call The call to arms for Lib er-ty See them one and all They go to fight for you and me He-roes we will find them Ev-ry moth-er's son We must get be-hind them 'Till their work is done

Hear the bu-gle call The call to those who stay at home You are sol-diers all Tho' you may nev er cross the foam Keep Old Glo-ry wav-ing Proud-ly up a-bove Pray-ing work-ing sav-ing For the ones you love

Copyright MCMXVIII by JEROME H REMICK & CO., New York & Detroit

FOR YOUR

BUY BONDS

BOY and MY BOY

ORIGINALLY SUNG
BY

AL JOLSON

AT THE

CENTURY THEATRE

PROFESSIONAL COPIES, ORCHESTRATIONS, BAND ARRANGEMENTS, AND CHORUS SLIDES

For YOUR BOY AND MY BOY NOW READY

JEROME H. REMICK & COMPANY

NEW YORK
219 West 46th Street
MOSE GUMBLE, Prof. Manager

CHICAGO
HARRY WERTHAN, Majestic Thr. Bldg.

PITTSBURGH
JACK NEEDHAM, Kaufman's Big Store

PHILADELPHIA
E. J. McCAULEY, 31 South 9th Street

PORTLAND, ORE.
H. F. L'ANGLAISE, 322 Washington St.

MINNEAPOLIS
ROY GILBERT, Powers Mercantile Co.

DETROIT
DICK WHITING, 137 West Fort Street

BOSTON
CHAS. RAY, 228 Tremont Street

ATLANTA
ILMA DORE YOUNG, 801 Flatiron Bldg.

SAN FRANCISCO
FORD RUSH, 606 Market Street

LOS ANGELES
JAMES RAYMOND, 522 South Broadway

MELODY LANE

AMERICAN SONGS IN THE BIG DRIVE

Soldiers in St. Mihiel Charge Go Over the Top Singing "Where Do We Go from Here?"

The great importance of music in the winning of the Allies war is daily becoming more apparent, and the saying of General Bell some time ago that "a singing army is a fighting army" is now accepted the world over.

The American army, already known as the greatest singing army in the world is fast taking its place as one of the greatest fighting organizations ever formed. The morale of the American troups is amazing in its enthusiasm and intensity and from association with the other armies of the Allies is fast sweeping all Europe.

The Yankee soldiers inevitably begin a charge with a song on their lips and it is never a song of grief or sorrow but always a rollicking, infectious tune which carries all before it.

The great charge made last week by the American troops in the St. Mihiel salient, which resulted in the taking of many towns and over 13,000 prisoners began with a song. The artillery starting slowly rapidly increased until it reached a hail storm intensity and behind a barrage fire which swept the entire German line, the Americans went over the top singing "Where Do We Go From Here Boys?"

"BLIGHTY" SONGS ARE POPULAR

"Blighty" songs are fast becoming tremendously popular and people are asking what does "Blighty" mean?

"Blighty" is a term, slang perhaps, used originally by the Tommies in the trenches in France and elsewhere when referring to home, but is now used by our own boys "Overseas." As a matter of fact, the word first came from the Hindustani, probably brought over by the East Indian troops that were in France earlier in the war. English soldiers early in the war formed the habit of addressing their letters "Blighty" instead of England. The use of the word itself, however, is not confined to England, but anywhere that is home.

NEWMAN MAKES A WAGER

Harry Newman is in Chicago on his first business trip for the Harry Von Tilzer Music Co., of which company he is a member. Greatly elated over joining this concern, he made a wager with Harry Von Tilzer and Ben Bornstein that he would break all the previous sales records of the Von Tilzer house. Judging by the amount of business he has done up to date he will win the bet in a walk.

PINKARD HAS NEW "BLUES" SONG

Maceo Pinkard, who has to his credit a number of syncopated song successes has a new one entitled "Those Draftin' Blues." The new number, it is predicted will surpass in popularity any of his previous compositions. A number of the best known singers are using the new blues.

COHEN SONGS IN MINSTREL CO.

Meyer Cohen has placed four new songs with the Gus Hill female Minstrel Co. They are "That's What God Made Mothers For," "My Mary's Eyes," "When the War Is Over," "Somebody Stole My Gal."

STASNY HAS NEW PROF. MGR.

Bobby Jones has been engaged as professional manager of the A. J. Stasny Music Co.

ISIDORE WITMARK ON VACATION

Isidore Witmark of M. Witmark & Sons is spending a short vacation at Lake Placid in the Adirondacks.

WITMARK SONGS FEATURED

In all the leading vaudeville houses in Greater New York this past week, there was more than a liberal sprinkling of song hits published by M. Witmark & Sons. It is seldom that two acts on the same bill are content to feature the same song, but Geo. M. Cohan's "When You Come Back, and You Will Come Back, There's the Whole World Waiting For You," was sung by Will Worsley, who is with the Jim Hussey act, and also by the Texas Four, both playing Henderson's at Coney Island. Sol Le Voy also used this winner at Proctor's 125th Street Theatre. At the Palace, Ball & Lambert were featured, and of course the Witmark songs were strong here, including Ball's three latest successes, "Till I'm Called by the Master Above," "Dear Little Boy of Mine," and "You Can't Beat Us, If It Takes Ten Million More." Herbert Clifton, also at the Palace, got all kinds of applause with "That Soothing Serenade," one of the best and most popular songs of the season. It was also sung at the Warwick & Delancy Street Theatres by Reeves & The Gaynor Sisters. At Proctor's Fifth Avenue the Geo. M. Cohan song was splendidly put over by "The Four of Us," and at the National Narna Allen sang "That Soothing Serenade." Lillian Fitzgerald gave a beautiful rendering of Victor Herbert's "Kiss Me Again" at the Royal, and at the Bushwick there was in addition to the tabloid version of "The Only Girl," that charming singer and harpist, Ann Gray, who sang and played "The Long Trail" with the most exquisite art.

BIG WRITING STAFF SIGNED

McCarthy & Fisher, Inc., has recently added to its staff of writers a number of the best known composers and authors in America. This firm, although little more than a year old, has made rapid strides in the music publishing field and now ranks with many of the firms established years ago.

The writers which have been added to the McCarthy & Fisher staff this week are James V. Monaco, Harry Tierney, Alfred Bryan and Leo Edwards, and when added to the former list of the house makes the writing staff a most formidable one.

SONGWRITERS IN NEW DRAFT

The new 18 to 45 draft law will hit the songwriting profession hard, as with but few exceptions all the successful writers are within that age limit.

A number of the large houses already are spurring their writers on to increase their number of compositions to as great a number as possible with a view to protecting themselves against a big shortage in writers which may occur within the next few months.

HARRIS SONG IN THE TRENCHES

In a letter received from one of the American soldiers in France, the statement was made that the boys in the trenches are constantly singing the Harris song "I Miss the Old Folks Now."

WILL SKIDMORE IN NEW YORK

Will Skidmore, the western writer, composer of a number of novelty song successes is in New York showing some new numbers to the local publishers.

MITCHELL JOINS FEIST STAFF

Sidney Mitchell, a young lyric writer, who has a number of successful songs to his credit has joined the writing staff of Leo Feist, Inc.

SCANLON IN VAUDEVILLE

Walter Scanlon, the songwriter tenor, is breaking in a new act for vaudeville. He will appear the last half of this week at Proctor's Newark.

FIGHT ON GERMAN TUNES IS PLANNED

Mrs. Oliver Cromwell Field President of American Relief Legion Heads Movement

Following a campaign against the German language in the schools, the publication of German newspapers, and in fact against all things German, a big fight is about to be commenced against the public performance of German music whether classic or popular.

Mrs. Oliver Cromwell, president of the American Relief Legion will direct the campaign.

"In times like these," declared Mrs. Field recently, "with our brave boys fighting for us we should not have a place for anything German.

"One of the many people who have written me offering their services in my work against anything German, has sent me a copy of a letter sent out by a large publishing house of Fifth avenue. This letter calls the subscriber's attention to the enclosed copy of the German song 'The Watch on the Rhine' and advises the subscriber that this 'famous German song should be added to those that you play by heart.' It is insidious propaganda that we have to deal with, this underhand method of instilling poison into the minds of the people."

"Senator Young in assailing the German press of this country at a recent convention stated that even today there are in Iowa and other western States many schools where the day's session is closed with the singing of the German song 'The Watch on the Rhine.'"

STARVING FOR MATERIAL

A well known phonograph singer approached a team of song writers recently and requested that they supply him with some comedy numbers suitable for mechanical reproduction.

"I'm starving for material," he dolefully said, "and I'll be your friend for life if you'll get me something." Anxious to help him out the writers took the singer into a piano room and played for him their latest songs.

Apparently the singer was delighted and after declaring his intention of learning them immediately, he called one of the writers aside and said. "Now, I don't have to tell you that the minute these songs get on the records, the sales will jump and you will get some big money in royalties so I'll make this proposition. I'll put them on as soon as possible for a fifty-fifty split of the royalties and no one will be the wiser."

The proposition was politely but firmly declined and the singer left still "Starving for material."

LOUIS HIRSCH WITH NEW CO.

Louis Hirsch, the composer, has signed a contract with the Victoria Publishing Co., by the terms of which all his compositions for a term of years will be published by this company. The Victoria Co. is a recently organized corporation in which Max and Louis Dreyfus are the controlling factors.

VALUE [illegible]YLET FOR BDWY

"White Coupons," the morality musical playlet seen recently in vaudeville is to be rewritten into a three-act musical comedy and presented in a Broadway theatre some time next month.

Henry Marshall, wrote the music of the piece.

ELMER WHITE WITH REMICK

Elmer White, formerly of the vaudeville act of Abbott and White is now connected with the professional department of J. H. Remick & Co

PATRIOTIC SONG WINS PRAISE

Mabel McKinley, the niece of the late President, a singer and composer of note, received a letter from France recently which she prizes highly.

The letter is from Jas. Heidt, a colonel in the American Army, and in it he speaks enthusiastically of Miss McKinley's latest song, "March On, Americans!"

The following is a copy of the letter:

In France, Aug. 10, 1918.

Miss Mabel McKinley,
New York, N. Y.

My Dear Miss McKinley:

I have been so much impressed by a new stirring march and song I have heard my band playing and many of the men of my regiment singing incessantly the last few days, that I made inquiry to find out what it is and where it came from. I found it to be "March On, Americans!" by yourself, and dedicated to the late President William McKinley.

My band leader has secured an advance copy of this new piece which apparently has not as yet been distributed to the public. "March On, Americans!" is a gem. The music is thrilling and the words are most patriotic. It has real merit and is bound to be a great favorite when it becomes available to all.

Please permit me to congratulate you most heartily on this music and to express my gratification and pride in the fact that it is the product of an American woman.

Sincerely,

JAS. HEIDT,
Colonel of Infantry,
Commanding Regiment.

Leo Feist publishes the number which is presented free of charge to all engaged in the service of the United States.

500 BANDMASTERS WANTED

Five hundred bandmasters are needed for the American Army during the next few months. Musicians who perform on wind instruments who wish to enter the service of the government should apply for information to the Principal, U. S. Army Music Training School at Governors Island, N. Y.

Candidates passing the required physical and musical tests will after acceptance by the War Department, be commissioned as lieutenants in the Army.

"MOTHER" SONG IN PICTURES

"Break the News to Mother," the old Spanish-American war song hit which during the past year has been successfully revived is to be seen as a photo play.

Charles K. Harris, the author of the song, has adapted it for the screen and in the form of a feature film it will be presented by B. F. Moss.

Its presentation as a motion picture will undoubtedly still further popularize the song version.

COHAN ROYALTIES FOR SOLDIERS

George M. Cohan is going to turn over every penny of his royalties on his new song "When You Come Back" over to the American soldiers and is going to let the soldiers state just what they want.

In a letter to the boys "over there," Mr. Cohan wrote, "I want you fellows to send me word just what you want me to do with the royalties on the song. Whatever you say goes. God bless you all."

BRANEN HAS NEW POSITION

Jeff. Branen, who for the past few months has been connected with the A. J. Stasny Music Co., will sever his connection with that firm on Saturday of this week.

He will join the staff of the McCarthy & Fisher Co. on Monday.

EDDIE DOER ON THE COAST

Eddie Doer, of the Harry Von Tilzer house, is making his first Pacific Coast trip.

THE GREATEST GALAXY OF STARS

JAMES V. (JIMMIE) MONACO

HARRY CARROLL

HARRY TIERNEY

BOBBY HEATH

WHAT WE HAVE ACCOMPLISHED IN ONE YEAR

A little over a year ago we started our business in two small rooms. By stick-to-it-iveness, hard work and ability to pick the right kind of songs that performers and the public want, we have built up an organization and a home that any publishing house may well be proud of—and proud we are of our beautiful new home in the McCarthy and Fisher Building (five complete floors), where we have every facility and comfort for taking care of our professional friends and our business.

THE SONG'S THE THING

You want great material. You don't care who publishes it. If a Chinaman had a marvelous rag song, you would make a great mistake if you didn't go and get it. Our boys write better songs than any other staff in the world to-day. "THE SONG'S THE THING." WE HAVE THE SONG.

GEORGE A. FRIEDMAN
Gen. Mgr.

HERE ARE A FEW F

JACK MILLS
Prof. Mgr.
New York

SAM GOLD
Phila.

NAT BINNS
St. Louis

CHICAGO: Grand Opera House Bldg.
"EZ" KEOUGH, Mgr.
BOSTON: 240 Tremont Street
JIMMIE McHUGH, Mgr.

McCARTHY &
McCarthy & Fisher Building

VER ASSEMBLED UNDER ONE ROOF

ALFRED BRYAN

JOSEPH (JOE) McCARTHY and FRED FISHER

LEO EDWARDS

MR. AND MRS. PERFORMER:

Once more we want to thank you for the wonderful support you have given us during the past year which helped us to accomplish the great things that we have done and if good songs, hearty co-operation, courtesy and special attention to your wants mean anything, we feel sure of your valuable support in the future.

BILLY BASKETTE

OUR AIM FOR THE FUTURE

With the biggest and greatest staff of writers in the music business, with a wonderful professional and business organization in our home and branch offices, we are going to make every endeavor to do much bigger things in the future so that the name of McCarthy and Fisher may become a by-word on the lips of every performer and every purchaser of popular and operatic music throughout the country.

JOSEPH MITTENTHAL
Gen. Sales Manager

W FOUR DIAMONDS

HARRY BECKER
San Francisco

"EZ" KEOUGH
Mgr.
Chicago Office

JIMMIE McHUGH
Mgr.
Boston Office

8 FISHER, Inc.
224 West 46th Street, New York

JACK MILLS, Prof. Mgr.
JOSEPH MITTENTHAL, Gen. Sales Mgr.
GEO. A. FRIEDMAN, Gen. Mgr.

ANNA CHANDLER

announces her engagement for the

LOEW CIRCUIT

headlining the opening bill for the full week at the new

Loew's Metropolitan, Brooklyn, N. Y. Sept. 16

Through the kindness of Messrs. Jos. M. Schenck and J. Lubin, a wonderful offer was received and accepted by Miss Chandler.
Headlining all bills she appears upon and remaining a full week in the Loew's New York theatres.
All special music written by Sidney Landfield, with lyrics by Arthur Jackson.
Mr. Landfield will assist Miss Chandler at the piano in all of the Loew theatre engagements.

Direction, IRVING COOPER

This Week, B. F. KEITH'S RIVERSIDE THEATRE

RITA MARIO AND COMPANY

Of Ten Beautiful, Talented American Girl Soloists

IN PREPARATION: The Biggest, Brightest and Most Beautiful Novelty Production Ever Offered in Vaudeville. Details to Be Announced Shortly.

EXCLUSIVE MANAGEMENT OF PAT CASEY—E. K. NADEL, Personal Representative

---

HARK! HARK! HARK!

TO THE LAUGHTER AT

B. F. KEITH'S PALACE ROYAL THEATRES THIS WEEK, SEPT. 16

HERBERT CHILDA

WILLIAMS AND WOLFUS

Direction—HARRY J. FITZGERALD

KLEIN and Lang are rehearsing a new act.

Gertrude Hoffman will do a "single" this season.

Maude and **Hazel Clark** are doing a new two-girl act.

Grace La Rue has begun a tour of the Orpheum Circuit.

Ralph Whitehead has been added to the cast of "Glorianna."

The Steiner Duo opened on Loew time at Toronto September 9.

Beth Franklyn has replaced Margaret Dale in "Oh, Lady, Lady!"

Reginald Goode and **Lillian Booth** are supporting Phylis Neilson Terry.

Juanita Fletcher has signed to play the role of Jane in "Leave It to Jane."

Billy Bouncer and Company opened recently on Poli time at Hartford.

Butler and **Germanus** are being featured in "The Cycle of Mirth," a girl act.

Vera Finlay and **Aubrey Bosworth** have been engaged for roles in "Yes or No."

Janette Martine, formerly known as Janet, of France, is rehearsing a new act.

Jack Princeton has been signed by Menlo Moore to head "A Fireside Reverie."

Florence Earle has gone to the Presbyterian Hospital for treatment for neuritis.

Clara Joel has an important part in "The Big Chance," a new A. H. Woods production.

George Harcourt has been added to the cast of "Maytime" at the Broadhurst Theatre.

Rowland, Clifford and **Gatts** will present "In Old Kentucky" again the coming season.

William Schilling will be seen in a new dramatic act called "At the Western Front."

Craig Campbell has been signed as a member of the Society of American Singers.

Howard Sloat is stage manager with A. H. Woods' "Friendly Enemies" Coast company.

Olga De Baugh will be seen with a new production this season, entitled "A Yankee Princess."

Jack Le Clair has returned to New York after an absence of three months spent on the Coast.

Madeline Delmar, last season in "The Heritage," will return to Broadway as a comedienne.

Lillian Sieger has returned to vaudeville and is heading "The Five American Girls," a musical act.

T. W. Barhydt, manager of the Terre Haute, Ind., Hippodrome, arrived in New York last week.

W. A. Sheets, manager of the Vendome Theatre, Nashville, Tenn., was in New York last week.

Julian Hall had his salary attached while playing the Majestic Theatre, Chicago, last week.

Leo Greenhut, formerly of the Unity Studios, is now representing the Apedia Studio, this city.

Frances Ingram, of the Chicago Grand Opera Company, is making a tour of fifteen army camps.

ABOUT YOU! AND YOU!! AND YOU!!!

Edgar Healy is ahead of William Fox's feature picture, "Salome," in which Theda Bara is featured.

Stetson and Huber have completed a long Western trip and are now playing the Wm. Fox Circuit.

Dixie Harris and Her Variety Four will be under the management of Lew Cantor again this season.

"Melody Land," a new tabloid, is being produced by Pepple and Greenwald for the coming season.

Marietta O'Brien has been added to the cast of "The Canary" being produced by Charles Dillingham.

Jones and **Lynn** will have a six-people act, which will be routed through the West by Boyle Woolfolk.

Vera Michelena has signed with Wm. Moore Patch for the prima donna role in "Take It From Me."

James A. Boshell has been appointed dramatic director for Camp Dodge by Franklin H. Sargent.

Jack Allen, formerly of the Counihan and Shannon offices, is now associated with Abe Thalheimer.

Roy Walling has forsaken stock for productions, and is now leading man in "Where Poppies Bloom."

Adele Melba has been engaged to dance at the Parisian, where she made her first appearance last Monday.

Lenora Phelps has joined the cast of "The Man That Stayed At Home" to play the role of Molly Preston.

J. Rabilino has introduced a violin solo in the "Judges" number in "Fiddlers Three" at the Cort Theatre.

Tyrone Power has been engaged by the Shuberts to play the role of Father Petrevich in "The Little Brother."

The Astor Four is now composed of Charles Hearn, Matt Rutter, Eunice Mitchell and Gladys Varden.

Giorgio Polacco has signed with Cleofonte Campanini as a conductor with the Chicago Grand Opera Company.

Harry D. Southard is playing the role of Louis Anthony with "The Eyes of Youth" Company, headed by Alma Tell.

C. C. Perry has been appointed manager of the Liberty Theatre at Camp Cody. He was previously at Camp Upton.

Jim Doherty, Irish songster and story teller, has been booked over Pantages time by Joe Michaels, beginning in November.

Lester Scharff, formerly with Henry W. Savage's forces, is now with Chamberlain Brown in the engaging department.

Ollie Young and **April** have been added to the cast of "The Bubble Girl," the new Klaw and Erlanger musical comedy.

Dave Ferguson has been engaged to play the principal male comedy role in William Morris' production of "A Fat Chance."

Roy Gordon has gone to Chicago to take the leading male role in "Eyes of Youth" in which Margaret Illington is starring.

Charles H. Stevens has signed to play Robt. Blanchard with A. H. Woods' Southern "Business Before Pleasure" company.

Izetta has been routed for a tour of the Western Vaudeville Managers' Association, through the offices of Harry Spingold.

Newburg and **Poughkeepsie,** a vaudeville act, is now being handled by Sol Turek and has been booked on Loew time.

Willie Berger will shortly leave his desk in the W. V. M. A. for service with the U. S. Navy. He enlisted a few weeks ago.

Ted Gibson has signed with Smith and Golden to play the leading male role in one of their "Turn to the Right" companies.

Al Roberts, formerly of Roberts and Roden, has been engaged by the management of the Winter Garden Café in Chicago.

Adele Blood has gone to Salt Lake City to appear in a special serial picture to be produced by the Adele Blood Pictures Corporation.

Gus Elmore will produce his "Cannibal Maids" again this season, under the direction of the Harry Rogers Producing Company.

Margaret St. Clair and **Polly Bowman,** formerly with "The Rainbow Girl," will appear in "Glorianna" under direction of John Cort.

Weston Burtis, formerly with "The Naughty Princess" in vaudeville, has fallen heir to $10,000 through the recent death of a relative.

Gaskill and **McVitty** will have a new production entitled "A Night in Honolulu." It has been booked for a tour of Midwestern cities.

James F. Reilly, for many years on Charles Frohman's executive staff, has been appointed secretary of the Charles Frohman Company.

Merceita Esmonde is recuperating at her home in Brooklyn, after a serious operation which forced her to leave Nora Bayes' new play in Trenton.

Louise Prussing, cast in "The Maid of the Mountains," has changed her name to Miss Evelyn Egerton to remove any suggestion of Germanism.

Joe Whitehead will not appear as a single this season, having signed a contract as the feature of "The Tik Tok Girl," a western tabloid.

Iden Payne was stricken suddenly with acute appendicitis last Thursday night and taken to the Flushing Hospital, where an operation was performed.

Norval Keedwell has been engaged by Anderson and Weber for the leading juvenile role in "Nothing But Lies," Willie Collier's starring vehicle.

Vera Michelena has been engaged for the leading role in "Take It from Me," the new musical play by William Moore Patch and Joseph M. Gates.

Max Bloom and **Alice Sher,** who have been joint features of "A Sunnyside of Broadway" for many seasons, will appear this season in a new tabloid.

Claire Ross, of the staff of the *Musical Courier,* has been added to the publicity staff of the War Department, Commission on Training Camp Activities.

Miss Helen Keane, chief switchboard operator and oldest employee in point of service with the Hippodrome, was married to Edgar Kelly last Thursday.

Paul Poole has just closed a Coast tour and is in New York preparatory to breaking in a new single act under the personal direction of Harry Fitzgerald.

Jue Quong Tai was served with a judgement for $60 while playing the Rialto Theatre, in Chicago, last week. Leon A. Berezniak served the attachment.

Jaqualine Tallmann and her brother, Eddie Tallmann, will be the joint features of a new revue, which will be captioned "A Long Way from Broadway."

J. E. Cort, son of John Cort, has transferred his professional activities from Seattle to New York, acting as manager of "Fiddlers Three" and "Glorianna."

Douglas Fleming and wife, of the team of Fleming and Fleming, are now with the Marty Brooks act, "The Owl," which opened on Pantages time September 15.

J. Bradley Martin, of Martin and Fabrini, is now working in a gas mask factory in Long Island, while his wife, Edith Fabrini, is studying designing of woman's wearing apparel.

Hattie Lorraine, Perle Frank, Jack Cragin, Lois Arnold and Gabrielle Gray have signed with Andre and Sherri for their new musical vaudeville act entitled "Hats, Bonnets and Chapeaux."

Ethel Rosemon and **Claire Ross** have been added to the staff of feature story writers of De Hull N. Travis, director of publicity of the War Department, Commission on Training Camp Activities.

Joseph De Milt, business manager of "The Little Teacher" Company, is in the St. Francis Hospital, recovering from an operation for appendicitis which was performed last Wednesday evening.

George W. Howard and **Morgan Coman,** of the Lambs' Club, are aiding with speeches in the new Smileage drive organized by the Stage Women's War Relief and the Tobacco Salesmen's Association, Inc.

Margaret Lawrence Munn, wife of Lieut.-Commander Orson D. Munn, U. S. N., will return to the stage in "Tea for Three," after seven years of domestic life, under her maiden name of Margaret Lawrence.

Bee Palmer, Frisco and Dabney's Jazz Band, of the Ziegfeld Midnight Frolic, were among those who volunteered their services for the performance given last Sunday night at the Century for the benefit of the United States Tank Corps.

Horace Judge is now general press representative of the United Pictures Theatres of America, having resigned his position as business manager of George Arliss to take up his new duties. He was for several years on George C. Tyler's staff.

George Flateau, the young French actor who appeared with Mrs. Fiske last season, has obtained an extension of his furlough from the French army and is in the cast of "Crops and Croppers," which B. Iden Payne is presenting at the Belmont Theatre.

Cecil Kern, late with Oliver Morosco, has been engaged by Adolf Philipp for the leading role in "Tell That to the Marines," a new comedy by himself and Edward A. Paulton, which will have its premiere at the Yorkville Theatre, September 24.

Evelyn Egerton, who will be remembered as Louise Prussing in "The Country Cousin" last year, will play the role of the Governor's daughter in "The Maid of the Mountain." Her Teutonic-sounding name being distasteful, Miss Egerton obtained permission of a Chicago court to change it.

Mabel Jones, Gloria D'Arcy, Arturo Lugaro, Kitty McLaughlin, the Sheldons, Jud Brady's Collies, Delphie Daughn, Frank Kosner and Lillian O'Bette, La Sylph and the Merrils are among the artists who will appear in "Vanity Fair," the musical show which opens at Rector's this week.

EDDIE BORDEN

Supported by "Sir" Frederick Courtney—Creating Heaps of Gossip Riverside Now—Boston Next Week Dir. Harry Weber

Adorable

TRIXIE FRIGANZA

(IN CAMP)

By JEAN HAVEZ

This Week, Sept. 16, B. F. Keith's Orpheum Theatre
Week of Sept. 23, Alhambra and Royal Theatres
Week of Sept. 30, B. F. Keith's, Philadelphia
Week of Oct. 7, B. F. Keith's, Washington
Week of Oct. 14, B. F. Keith's Riverside Theatre
Week of Oct. 21, B. F. Keith's Bushwick Theatre

IN FACT, ALL BOOKED UP, THANKS TO YOU, MR. DARLING

HOUSELEY, NICOLAS & DEEN

IN "HIS LEMON-SINE"

DIRECTION—MR. CHAS. J. FITZPATRICK

RUDI BELLONG TRIO

World's Greatest Cycle Equilibrists

CARLO CASETTA & RYDELL HELEN

In a Series of Artistic Dances

Direction—Paul Durand

GIBSON AND HALL

Opened successfully in New York, September 2d. Formerly J. H. and Gertrude Loretta, of the "Three Musical Lorettas." Thanks to Levy & Jones

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Lucille Cavanagh—Four Mortons—Avon Comedy Four—Morton & Glass—Clara Morton—Le Roy, Talmo & Bosco.

Riverside—Eddie Foy & Family—Wilton Sisters—The Levolos—Juliette—Van & Schenck—(Four to Fill).

Colonial—Eddie Leonard—Parsons & Irwin—Mitchell & King—Ames & Winthrop—Cooper & Ricardo—Catherine Powell—General Pisano—Duncan Sisters—Bert Baker & Co.

Alhambra—Clifton Crawford—Trixie Friganzi—T. Roy Barnes—McKay & Ardine—Lee & Cranston—Kerr & Weston—Lola Girlie & Templeton—Josie O'Miers.

Royal—L. & J. Archer—"Helped by the Enemy"—Elida Morris—"Maid of France"—Rae E. Ball & Brother—T. Roy Barnes—Trixie Friganzi.

Fifth Avenue (Sept. 18-22)—Ben Bernie—Darrell & Edwards—Kranz & LaSalle—Sophie Tucker & Co.

Harlem Opera House (Sept. 18-22)—The Brightons—Coley & Coley—Knowles & White.

125th Street (Sept. 18-22)—Al Tucker—Mason & Gwynne.

23d Street (Sept. 18-22)—The Crisps—Conroy & Stanton—Long & Ward—Esther Walker—A. & F. Stedman.

81st Street (Sept. 18-22)—LaPulda & DeBarr—Warring & Ainsley—"Helped by the Enemy"—Cook & Savo—Montgomery Sextette.

BROOKLYN.

Bushwick—Blossom Seeley—Dooley & Rugel—Eva Shirley—Sheehan & Hegay—Travers & Douglas—Chinko & Kaufman—Leo Beers—Elinore & Williams.

Orpheum—Howard's Revue—Embs & Alton—J. & K. DeMarco—"Somewhere with Pershing"—Frances Nordstrom—Herbert Clifton—Dooley & Sales.

Prospect (Sept. 18-22)—Bell & Eva—Pauline Welch & Co.—Ed. Lee Wroth & Co.—Tennessee Ten—Dancing LaVars.

Greenpoint (Sept. 18-22)—Chief Tenderhoe—Swor & O'Neil—William Lawrence & Co.—"Pretty Baby."

BOSTON, MASS.

Keith's—The American Ace—Ann Grey—Cartwell & Harris—W. Oakland & Co.—Athos & Reed—Eddie Borden.

BUFFALO, N. Y.

Shea's—Loney & Haskell—Three Kanes—A. & Fannie Stedman—Ethel Hopkins.

BALTIMORE, MD.

Maryland—H. Bosworth & Co.—Sylvia Clarke—Sam Stanley Trio—Craig Campbell—Mack & Earl—Dave Roth.

COLUMBUS, OHIO.

Keith's—Clifford Wells—Mignon—Olga—Meistersingers—Elsie Williams & Co.

CINCINNATI, OHIO.

Keith's—Nonette—Race & Edge—"Rubeville"—Five Pandurs.

CLEVELAND, OHIO.

Keith's—Harry Green & Co.—Robins—Minnie Allen & Co.—Leo Zanell & Co.—A. Rowland & Co.—Seabury & Shaw—Montgomery & Perry.

DETROIT, MICH.

Miles—J. Macfarlane—Claire Vincent & Co.—Gasper & Sinclair—McConnell & Austin—American Beauty Ballet—LeLeon & Davis.

DAYTON, OHIO.

Keith's—"In the Dark"—Alex McFadden—James & Bonnie Thornton—Burley & Burley—Rajah—Coakley & Dunlevy—Hanlon Duo.

ERIE, PA.

Keith's—Primrose Four—Santl—Jones & Greenley—J. & W. Hennings—Earl & Curtis—Young & Wheeler.

HAMILTON, CAN.

Keith's—"For Pity's Sake"—Harry Hines—Jas. Thompson & Co.—Harrison & Burr.

INDIANAPOLIS, IND.

Keith's—"In the Zone"—Maude Earl & Co.—Four Ankers—Little Billy—Miller & Capman—Whitefield & Ireland—LeRoy Lytton & Co.—The Seebachs.

JERSEY CITY, N. J.

Keith's (Sept. 18-22)—Kennedy & Nelson—Boyle & Bryan—Sliding Billy Watson—Eastman Sisters—Murry Bennett—Bert Hughes & Co.

LOWELL, MASS.

Keith's—Swift & Kelly—Harry Breen—McNally, Quinn & Co.—Sprague & McNiece—"Hands Across the Sea"—Bond Wilson & Co.—Lillian Maher.

LOUISVILLE, KY.

Keith's—"The Reunion"—Four Haley Sisters—Kelly & Calvin—El Cleve—Five Nelsons—York's Dogs—Macart & Bradford—"The Miracle"—Coney & Webb.

MONTREAL, CAN.

Keith's—Victor Moore—Barr Twins—Milo—Madison Winchester—Helen Jackley—W. & M. Rogers.

MT. VERNON, N. Y.

Proctor's (Sept. 18-22)—Forrest & Church—Ed. Aveling—LeRoy Talmo & Bosco—Swift & Kelly—Eddie Leonard & Co.

NEWARK, N. J.

Keith's (Sept. 18-22)—DeBierre & Co.—Fred Simms—Sid Towne & Co.—"Playmates"—Walter Scanlan—McIntyre & Heath.

PORTLAND, ORE.

Keith's—Rose & Moore—Ramson & Claire—Orth & Cody—Hazel Moran—Catherine Crawford & Co.—Brennan & Davis.

PHILADELPHIA, PA.

Keith's—Rita Mario Orchestra—Blanche Ring—Asahi Troupe—Diamond & Brennan—Alfred Latell & Co.—Belle & Eva—Casson & Sherlock Sisters—Ned Norworth & Co.—Dugan & Raymond.

PITTSBURG, PA.

Keith—"Christmas Club"—Francis Kennedy.

PROVIDENCE, R. I.

Keith's—Lillian Fitzgerald—William Ebs—"Now-a-Days"—"The Decorators"—Chilson Ohrman—Julia Nash & Co.

ROCHESTER, N. Y.

Keith's—Nan Halperin—Weber & Rednor—Yates Everest's Circus—Franklin & Tell—Rooney & Bent—Holliday & Willette—Frank Shields.

TORONTO, CAN.

Keith's—Nan halperin—Weber & Rednor—Yates & Reed Co.—Four Holloways—Foster Bail & Co.

TOLEDO, OHIO.

Keith's—"Petticoats"—Chief Capaulican—"Some Bride"—Four Boises—Gerard's Monkeys—Jim & Marion Hawkins.

WASHINGTON, D. C.

Keith's—Robbie Cordone—Theo. Kasloff & Co.—Bob Hall—Harris & Morey.

WILMINGTON, DEL.

Garrick—Bobbie Heath & Co.—Doris Darl—The De Onzos—Petroff & Co.

YOUNGSTOWN, OHIO.

Keith's—Jean Adair & Co.—Ben Beyer & Co.—McDevitt Kelley & Leavitt—Marshall Montgomery—"Man Off Ice Wagon"—Adams & Griffith—H. & A. Seymour.

ORPHEUM CIRCUIT

CHICAGO.

Majestic—Elso Ryan—"Efficiency"—Claire Rochester—Marshall Montgomery—Elsa Ruegger—Caits Bros.—La Bernicia—Taylor Three.

Palace—Lincoln Highwayman—Lambert & Ball—Marion Harris—Gus Edwards & Grace Fisher—Brooks & Powers—Quinn & Caverley—Harold Du Kane Trio—Sterling Marguerite Trio.

CALGARY, CAN.

Orpheum—"On the High Seas"—Al Herman—Campbell Sisters—Smith & Austin—Holmes & Wells—Georgalis Trio—Jack Alfred & Co.

DULUTH, MIN..

Orpheum—Eva Tanguay—J. C. Nugent & Co.—Helen Gleason & Co.—Mayo & Lynn—Friscoe—Amoris & Jeannette—Florenz Duo.

DENVER, COLO.

Orpheum—Cecil Cunningham—Fern & Davis—Marie Nordstrom—Harris & Marion—Dunbar's Hussars—"Levitation"—Gordon & Kern.

DES MOINES, IA.

Orpheum—Marie Cahill—Joe Browning—Gardner & Hartman—Valenta Bros.—Gordon & Rica—Page, Hack & Mack—"Honeymoon."

KANSAS CITY, MO.

Orpheum—Derwent Hall Caine—Bankoff & Co.—Bensee & Baird—Valyda & Brazilians—Herman & Shirley—Howard & Helen Savage—Wellington Cross.

LOS ANGELES, CAL.

Orpheum.—Ralph Herz—Maria Lo & Co.—Columbia & Victor—Mlle. Dazie & Co.—Willie Solar—Gilbert & Friedland—Nine White Hussars.

LINCOLN, NEB.

Orpheum—Horace Golden & Co.—Dooley & Nelson—Tina Lerner—Moran & Mack—Grace De Mar.

MILWAUKEE, WIS.

Orpheum—Lillian Shaw—Odiva—Shattuck & O'Neil—Sibonita—Ward Bros.—McIntosh & Maids—Eddie Carr & Co.—Leon Sisters.

MEMPHIS, TENN.

Orpheum—Courtney Sisters—Lee Kohlmar—Harry Jolson—Ruth Budd—Paul Lavarre & Bro.

MINNEAPOLIS, MINN.

Orpheum—Mme. Sarah Bernhardt—Walter Brower—Helen Trix & Sister—Officer Vokes & Don—Bert Earle & Girls—Mr. & Mrs. Gordon Wilde—Models Classique.

NEW ORLEANS, LA.

Orpheum—Herman Timberg—Lyons & Yosco—Swor & Avey—Frank Stafford & Co.—Aileen Stanley—Reno.

OAKLAND, CAL.

Orpheum—"Where Things Happen"—Alla Moskova & Ballet—Shaw & Campbell—Morris & Campbell—Wilfred Clarke & Co.—Eddy Duo—Lon Holtz.

OMAHA, NEB.

Orpheum—Christie MacDonald—Paul Decker & Co.—Andy Rice—Marion Weeks—Drew & Wallace—Roy Harrah & Co.—Lander Bros.

PORTLAND, ORE.

Orpheum—Julius Tannen—Wilbur Nella—Mack & Walker—Fisher-Hawley & Co.—Creole Fashion Plate—Millette Sisters—Heras & Preston—Albert Joyce—Vertchamp & Alberte.

ST. PAUL, MINN.

Orpheum—"All For Democracy"—Ford Sisters—Bennett & Richards—Dale & Burch—Kathryn & Murray—Merian's Dogs—Lew Madden & Co.

ST. LOUIS, MO.

Orpheum—Dehaven & Parker—Andrew Mack—Rose & Bernard—Joyeddah De Rajah—Sandy Shaw—Cunningham & Clemence—Violinsky—Elsie La Bergere.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—Robt. T. Maines & Co.—Cervo—Gautier's Toy Shop—Mack & Williams—Amoros Sisters—Bison City Four—Conlin & Glass.

SAN FRANCISCO, CAL.

Orpheum—"Girl on the Magazine"—Mrs. Thos. Whiffen & Co.—Bessye Clifford—Eddie Foyer—Florence Tempest—Clerk & Bergman—Kitaro Japs—Tracey & McBride.

SEATTLE, WASH.

Orpheum—Doree's Celebrities—Inhoff Conn & Coreene—Brendel & Bert—Leipzig—Yvette & Saranoff—Emerson & Bladwin—Losova & Gilmore.

SALT LAKE CITY, UTAH.

Orpheum—Wilton Lackaye—Milton & De Long Sis—Keane & White—Gygi & Vadie—"Girl from Milwaukee"—Julia Ring & Co.—Milt Collins.

VANCOUVER, CAN.

Orpheum—Albertina Rasch & Ballet—Whipple & Huston—Leightners & Alex—Pistel & Cushing—Rev. Frank Gorman—Australian Creightons—Jas. J. Morton.

WINNIPEG, CAN.

Orpheum—Walter C. Kelly—"Married Via Wireless"—Dickinson & Deagon—Three O'Gorman Girls—Sylvia Loyal & Part—Prosper & Maret—Gallagher & Rolley.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Robt. Swan—McDonald & Cleveland—"The Painters"—Holden & Herron—Anna Chandler—Geo. & Lily Garden—"Everything by Truth"—Cook & Lorenz. (Last Half)—Dingley & Norton—Reed & Whiting—Archer & Belford—Phil Davis—Anna Chandler, Edmunds & Leedom—"Lots & Lots."

Boulevard (First Half)—P. George—Lewis & Leonia—"Lots & Lots"—Harry Tenney—Russ, LeVan & Sully. (Last Half)—Maxon & Morris—Langdon & Smith—Jack Kennedy & Co.—Linton & Lawrence—Al Carpe.

Avenue B (First Half)—Fox & Ingraham—Arthur Sullivan & Co.—Cliff Clark—"Birds in Dreamland." (Last Half)—Francis & DeMar—Harvey DeVera Trio—Wm. Sisto—George Randall & Co.

Greeley Square (First Half)—Russell & DeWitt—Millard & Marlin—Jos. E. Bernard & Co.—Ward & Thornton—Lorimer Hudson & Co. (Last Half)—Frank & Rae Warner—Calvin & Thornton—Delmore & Moore—Joe Cook—Strassell's Animals.

Lincoln Square (First Half)—Norman Bros—Bob Mills—"Big Surprise"—Allen & Frances—Foster & Seamon. (Last Half)—Kimball & Kenneth—"The Painters"—Mark Linder & Co.—Exposition Jubilee Four—Mabel Fonda Trio.

Delancey Street (First Half)—Kimball & Kenneth—Reed & Whiting—Barnes & Robinson—Archer & Belford—Exposition Jubilee Four. (Last Half)—Robert Swan—Gibson & Hall—Fiske & Fallon—"Everything But Truth"—Russell & DeWitt—Mai Klee.

National (First Half)—Mabel Fonda Trio—Gibson & Hall—Tom Davies & Co.—Adele Oswald—Wilkins & Wilkins. (Last Half)—White & West—McDonald & Cleveland—Maxwell Quintette—Barnes & Robinson—Foster & Seamon.

Orpheum (First Half)—Fiske & Fallon—Delmore & Moore—Mark Linder & Co.—George Rosener. (Last Half)—Louise & Mitchell—Millard & Marlin—Lewis & Leonia—Tom Davies & Co.—Ward & Thornton—Lorimer Hudson & Co.

Victoria (First Half)—Francis & Wilson—Capt. Kidder & Co.—The Frescotts—Mai Klee. (Last Half)—George & Lilly Garden—Holden & Herron—The Frescotts—Wilkins & Wilkins—Cook & Lorenz.

BROOKLYN.

Metropolitan (First Half)—Al Carpe—Linton & Lawrence—Maxwell Quintette—Edmunds & Leedom. (Last Half)—Fox & Ingraham—Capt. Barnett & Co.—"Her Lonely Soldier"—George Rosener.

DeKalb (First Half)—Dorothy Roye—Mabel & Johnny Dove—Jack Kennedy & Co.—Joe Cook—Milani Five. (Last Half)—Bob Mills—Allen & Francis—"Big Surprise"—Adele Oswald—Russ Le Van & Sully.

Fulton (First Half)—Frank & Rae Warner—Langdon & Smith—"Her Lonely Soldier"—William Sisto—Louise & Mitchell. (Last Half)—Francis & Wilson—Dorothy Roye—Jos. E. Bernard & Co.—Mabel & Johnny Dove—Milani Five.

Palace (First Half)—Francis & DeMar—George Randall & Co.—Phil Davis. (Last Half)—Gates & Finley—Arthur Sullivan—Cliff Clark—Minetti & Sidelli.

BOSTON, MASS.

Orpheum (First Half)—Three Larneds, Brown Sisters—Chisholm & Breen—Nat Carr—Dancing Girls. (Last Half)—Morton Bros.—Smith & Tosel—Arthur DeVoy & Co.—Jos K. Watson.

BALTIMORE, MD.

Hippodrome—Bartello & Co.—Stewart & Olive—Maurice Samuels & Co.—Rice & Francis.

FALL RIVER, MASS.

Bijou (First Half)—Morton Bros.—Smith & Tosel—Arthur DeVoy & Co.—Jos. L. Watson. (Last Half)—Three Lerneds—Brown Sisters—Chisholm & Breen—Nat Carr—Seven Dancing Girls.

HAMILTON, CAN.

Loew's—The Nellos—Bill Pruitt—"Don't Lie to Mamma"—Wilson Bros.—"Cabaret DeLuxe."

MONTREAL, CAN.

Loew's—Stone & Boyle—Largay & Snee—Guy Woodward & Co.—Buddy Walker—"Revue De-Vogue."

NEW ROCHELLE, N. Y.

Loew's—Chappelle & Stanette—Mumford & Thompson—McClellan & Carson—Capt. Kidder.

PROVIDENCE, R. I.

Emery (First Half)—Scamp & Scamp—Edah Deldridge Trio—Chas. Mack & Co.—Hawthorne & Anthony—Strassell's Animals. (Last Half)—Melva Sisters—Dave Thursbay—Dae & Neville—Zuhn & Dreis—Ara Sisters.

SPRINGFIELD, MASS.

Palace (First Half)—Melva Sisters—Calvin & Thornton—Dae & Neville—Zuhn & Dreis. (Last Half)—Edah Deldridge Trio—Chas. Mack & Co.—Hawthorne & Anthony.

TORONTO, CAN.

Yonge Street—Gordon & Gordon—Maryl Prince & Girls—Jimmy Britt—Douglas Flint & Co.—Friend & Downing—Ginlani Quartette.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages—"Oh, That Melody"—Swartz & Clifford.—New Gray—Mr. & Mrs. Norman Phillipe—Kinzo.

CALGARY, CAN.

Pantages—Here Comes Eva—Morris & Shaw—Jack Gardner & Co.—Sampson & Douglas—Hayataki Japs.

DENVER, COLO.

Pantages—Handicap Girls—Hoyt-Hyams Trio—Howard & White—Patricola—Ward & Cullen—Archie Onri & Co.

EDMONTON, CAN.

Pantages—Great Lean & Co.—King & Harvey—Mose, Moon & Co.—McShane & Hathaway—Juggling Nelson.

GREAT FALLS, MONT.

Pantages—John T. Ray & Co.—Love Race—Green & Pugh—Bullowa Girls—Helen Morelli—Jack La Vier.

KANSAS CITY, MO.

Pantages—Arabian Nights—Hallen & Hunter—Lew Wilson—Sully, Rogers & Sully—Creighton, Belmont & Creighton—Davy Jamison.

LOS ANGELES, CAL.

Pantages—Anderson & Renn—World in Harmony—Ocean Bound—Fashions de Vogue—Mahoney & Rogers—Eddie Ross.

MINNEAPOLIS, MINN.

Pantages—Mavassar Girls—Bert & Harry Gordon—Jue Luow Tai—Selina's Circus—Barney Williams & Co.

OAKLAND, CAL.

Pantages—Creamer, Barton & Sperling—Moratl, Linton & Co.—Jessie & Dollie Miller—Lucy Gillette—Bon Voyage—Parish & Peru.

OGDEN, UTAH.

Pantages—Quakertown to Broadway—Emily Darrell—Al Wohlman—Coscia & Verdi—Three Bartos—Marion Munson & Co.

PORTLAND, ORE.

Pantages—Rekama—Permaine & Shelly—Pretty Soft—Victorious Trio—Spanish Dancers.

SAN FRANCISCO, CAL.

Pantages—Winton Bros.—Mile a Minute—Stocklings—Hooper & Burkhardt—De Michelle Bros.

SAN DIEGO, CAL.

Pantages—Galliti's Balloons—Tally & Harry—Eastman Trio—Billy Elliott—Reddington & Grant.

SPOKANE, WASH.

Pantages—Revue Boquet—Thos. Potter Dunn—Wm. Flemen & Co.—Holmes & Lenere—Whittier's Barefoot Boy—Worden Bros.

SEATTLE, WASH.

Pantages—Oh, Charmed—Bailey & Austin—Sherman, Van & Hyman—Hill, Tivoli & Hill—Regal Mack.

Pantage—Curtis's Canines—Temptation—Rossa-

SALT LAKE CITY, UTAH.

Wyse & Co.—Finders—Keepers.—Dot Oatman.

TACOMA, WASH.

Pantages—Oh, Yon Devil—Miller, Packer & Selig—Norvellos—Jackie & Billy—Wheeler & Potter—Red Fox Trot.

VICTORIA, CAN.

Pantages—Britt Wood—Follie Sisters & Leroy—Octavia Handworth & Co.—Zeno, Dunbar & Jordan—Olives.

VANCOUVER, CAN.

Pantages—Help, Police—Detective Keene—American Hawaiian Trio—Cameron Gaylord & Co.—Kremka Bros.

WINNIPEG, CAN.

Pantages—Manning, Feeney & Knowles—Reeves & Gaynor Girls—Tom Edwards & Co.—Youngers—The Owl.

HODGES TIME

DALLAS, TEXAS.

Jefferson—Beeman & Anderson—Henry & Moore—Billy Batchelor Trio—Prince & Bell—Follies of Today.

HOUSTON, TEX.

Prince—Walsh & Bentley—Denny & Dunigan—Landers Stevens & Co.—Simpson & Dean—Herbert Lloyd & Co.

MUSKOGEE, OKLA.

Broadway (Sept. 22)—Frank Le Dent & Co.—Davy Jamieson—Nancy Boyer & Co.—Chas. Althoff—The Reel Guys.

OKLAHOMA CITY, OKLA.

Liberty—Frank Le Dent & Co.—Davy Jamieson—Nancy Boye & Co.—Chas. Althoff—"The Reel Guys."

SAN ANTONIO, TEX.

Royal—Rose & Ellis—Sol Berns—Mr. & Mrs. Perkins Fisher—Noodles Fagan & Co.—"Dancing Girl of Delhi"

WACO, TEX.

Orpheum—Alexandria—Moore & Rose—Alexander Bros. & Evelyn—Donovan & Lee—"Peacock Alley."

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Allen & Francis—Three Mori Bros. (Last Half)—Laigh & La Grace—Nick & Lyda Russell—Reynolds & White—Louis Hart.

Poli (First Half)—"Birds of a Feather"—Horn & Ferris—Dinkins, McCarthy & Everett—The Le Grohs—Clayton. (Last Half)—Merrilees & Doria—Byron Totten & Co.—Bob Murphy—Clayton.

HARTFORD, CONN.

Poli (First Half)—Whiteside Sisters—Nick & Lydia Russell—Byron Totten & Co.—Bob Murphy—Ward & Pryor—"Girl in the Air." (Last Half)—Willie Hale & Bro.—Chas. Edwards Trio—Mr. & Mrs. Sydney Payne—Vale & Ernie Stanton—Three Mori Bros.

NEW HAVEN, CONN.

Palace (First Half)—Willie Hale & Bro.—Brown, Campbell & Lester—Bozolo, the Piano Movers. (Last Half)—Ward & Pryor—Frazer, Finley & Co.—Lydia Barry—Grey & Old Rose.

Bijou (First Half)—Laigh & La Grace—Mr. & Mrs. Sydney Payne—Reynolds & Waite. (Last Half)—The Hennings—Horn & Ferris—Allen & Francis—"Girl in the Air."

SCRANTON, PA.

Poli (First Half)—The Darlos—Hilton & Rogers—Capp Family. (Last Half)—Dolce Sisters—Frank Gaby—Ernie Antonio Trio.

SPRINGFIELD, MASS.

Palace (First Half)—Three Sports—Walsh & Edwards—Chas. Edwards Trio—Garden Belles—Val & Ernie Stanton—Louis Hart. (Lalt Half)—Frawley & West—Flagler & Malia—Dinkins, McCarthy & Everett—Moon & Morris—McKay's Scotch Review.

WORCESTER, MASS.

Plaza (First Half)—Flagler & Malia—McKay's Scotch Review. (Last Half)—Shirley Sisters—Brown, Campbell & Lester—Garden Belles.

Poli (First Half)—Moon & Morris. (Last Half)—"Birds of a Feather."

WATERBURY, CONN.

Poli (First Half)—The Hennings—Merrilees & Doria—Frazee, Finley & Co.—Lydia Barry—Grey & Old Rose. (Last Half)—Walsh & Edwards—Whiteside Sisters—Le Grohs—"Bachelor's Romance."

WILKES-BARRE, PA.

Poli (First Half)—Dolce Sisters—Frank Gaby—Ernie Antonio Trio. (Last Half)—The Darlos—Hilton & Rogers—Capps Family.

ARTHUR GUY EM PEY'S

FAMOUS PATRIOTIC S ON GS

LIBERTY STATUE IS LOOKING RIGHT AT YOU

YOUR LIPS ARE NO MAN'S LAND BUT MINE

OUR COUNTRY'S IN IT NOW WE'VE GOT TO WIN IT NOW

Watch for the WALTZ MARVELOUS "KENTUCKY DREAM" by the writers of "INDIANOLA"

Prof. Copies & ORCHESTRATIONS FREE

Dance Orchestrations 25c. Each

JOS. W. STERN & CO, Professional Department, 1556 BROADWAY, NEW YORK

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President E. F. ALBEE, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICES

YOU CAN BOOK DIRECT BY ADDRESSING S. K. HODGDON Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building

NEW YORK CITY

WILLIAM FOX CIRCUIT

OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal Interviews with artists from 12 to 6, or by appointment.

FEATURE

MYSTERIOUS TALKING TEA KETTLE

AVDALAS of AGra, India

Elaborate Scenic Setting, Gorgeous Costuming and Rich Furnishings

Personal Direction, Harry Richards, of Roehm & Richards, 218 Strand Theatre Bldg., N. Y.

MAX FRED. PETROFF

The International Artist

DIRECTION—LOUIS SPIELMANN

JACK LEMLEY AND COMPANY

A NIGHT IN JUNE

A Romantic Musical Fantasy—A Breath from the Land of Dreams.

DIRECTION—GENE HUGHES

MAY KEMP

Assisted by Her 4 Comedians

S. T. SAXON, Mgr.

BOB RICH

KEMP & ROLLISON

A Vaudeville Success

OH! BUDDY, BUDDY

Loew Time Direction—Mandel & Rose

JOE SHEFTELL'S

8 BLACK DOTS

in "Celebrating Day in Tennessee"

PERSONAL DIRECTION—I. KAUFMAN

BILLY GRACE

BOHN & BOHN

Featuring

THAT WELL-BALANCED GIRL

Direction—Nat Sobel

E. E. BUDDY

PUGH & BROWN

THE TWO MERRY MESSENGERS

DIRECTION—PETE MACK

NICHOLAS ELINORE

KOVAC & VINCENT

MUSICAL AND DANCING—IN VAUDEVILLE

JULES JORDAN

Management A. H. WOODS Season of 1918 and 1919

NEWELL EDYTH

MORSE AND HARRISON

SINGING, DANCING and TALKING

DIRECTION—JACK SHEA

E. PAUL **SOUTHE & TOBIN** ESTELLE

VAUDEVILLE SPARKS IN HARMONY

Direction—JAMES PLUNKETT

JIMMY CORBLEY

Singing and Talking Comedy Act—15 minutes in one. Address care N. V. A.

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Another Man's Shoes" — 39th St., N. Y., indef.
"Business Before Pleasure"—Lyric, Philadelphia, indef.
"Brat" (Spooner Co.)—Nashville, Tenn., 16-18; Atlanta, Ga., 19-21; Athens, Ga., 23; Albany, Ga., 24; Macon, Ga., 25; Columbus, Ga., 26; Birmingham, Ala., 27-28.
"Blue Pearl, The"—Adelphi, Phila., indef.
Cyril, Maude—Buffalo, 16-21; Rochester, 23-25; Syracuse, 26-28.
"Crops and Croppers"—Belmont, N. Y., indef.
"Country Cousin" — Blackstone, Chicago, indef.
"Cure for Curables"—Studebaker, Chicago, indef.
"Chu-Chin-Chow"—Shubert, Philadelphia, indef.
"Charley's Aunt"—Anderson, S. C., 17; Greenville, S. C., 18; Newbury, S. C., 19; Camp Jackson, S. C., 20-22; Greensboro, N. C., 23; Durham, N. C., 24; Scotland Neck, N. C., 25; Washington, N. C., 26; Kinston, N. C., 27; New Bern, N. C., 28.
"Daddies"—Belasco, N. Y., indef.
"Experience"—Majestic, Boston, last week.
"Everything"—Hippodrome, N. Y., indef.
"Eyes of Youth"—Princess, Chicago, indef.
"Furs and Frills" (with R. Calve)—Detroit, 15; Toledo, O., 23; Lima, O., 24; Marion, O., 25; Columbus, O., 26-28; Fremont, O., 29.
"Friendly Enemies"—Woods, Chicago, indef.
"Friendly Enemies"—Hudson, N. Y., indef.
"Friendly Enemies"—Plymouth, Boston, indef.
"Fiddlers Three"—Cort, N. Y., indef.
"Forever After"—Central, N. Y., indef.
"Girl He Left Behind, The"—Joliet, Ill., 16-18; Peoria, 19-21; Chicago, 22-27; Indianapolis, 29-Oct. 3.
"Getting Together"—Loew's 7th Ave., N. Y., 16-22.
"Going Up"—Liberty, N. Y., indef.
"Girl Behind the Gun, The"—New Amsterdam, N. Y., indef.
"Humpty Dumpty"—Lyceum, N. Y., indef.
"Head Over Heels"—Cohan, indef.
"Ideal Husband, An"—Comedy, N. Y., indef.
"Jonathan Makes a Wish"—Princess, N. Y., indef.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Kiss Burglar, The"—Long Branch, 14; Asbury Park, 16; Stamford, Conn., 17; Torrington, Conn., 18; Norwalk, Conn., 19; Waterbury, Conn., 20; Poughkeepsie, 21; Albany, 23-25; Glens Falls, 26; Rutland, Vt., 27; Burlington, Vt., 28; Her Majesty, Montreal, 30-Oct. 4.
"Keep Her Smiling"—Astor, N. Y., indef.
"Lombard, Ltd."—Cort, Chicago, indef.
"Leave It to Jane"—Chestnut Str. O. H., Philadelphia, indef.
"Lightnin'"—Gayety, N. Y., indef.
"Little Bit Old Fashioned, A"—Hollis, Boston, indef.
"Mutt and Jeff in the Woolly West" (Gus Hill's Three Companies)—Palmer, Watertown, N. Y.; Fayetteville, N. C., 18; Claremont, N. H.; Wilmington, N. C., 19; Syracuse, N. Y., 19-21; Bellows Falls, Vt., 20; Hamlet, N. C., 20; Keene, N. H., 21; Larrinburg, N. C., 21; Fitchburg, Mass., 23; Geneva, N. Y., 23; Charlotte, N. Y., 23.
"Matinee Hero, The"—Tremont, Boston, indef.
"Maytime"—Broadhurst, N. Y., indef.
"Maid of the Mountains, The"—Casino, N. Y., indef.
"Mr. Barnum"—Criterion, N. Y., indef.
"Maytime"—Shubert, Boston, indef.
"Nancy Lee"—Garrick, Philadelphia, indef.
"Not With My Money"—Broad, Phila., 16-30.
"Naughty Wife, The"—Camp Deven, 16-18; Camp Upton, N. Y., 20-21; Camp Merritt, N. J., 22-25; Camp Dix, N. J., 26-29.
"Never Say Die"—Copley, Boston, indef.
"Oh, Lady, Lady"—Ye Wilbur, Boston, indef.
"Oh, Look"—La Salle, Chicago, indef.
"One of Us"—Bijou, N. Y., indef.
"Over Here"—Fulton, N. Y., indef.
"Polly with a Past"—Powers, Chicago, indef.
"Passing Show"—Winter Garden, indef.
"Parlor, Bedroom and Bath"—Park Sq., Boston, indef.
"Penrod"—Globe, N. Y., indef.
"Rainbow Girl"—Illinois, Chicago, indef.
"Sammy Girl, My" (Kilroy-Britton)—Osterville, 18; Emmettsburg, 19; Spencer, 20; Cherokee, 21; Ft. Dodge, 22; Sioux Falls, S. D., 25; Sheldon, Ia., 26; Sibley, 27.
San Carlo Grand Opera Co.—Shubert, N. Y.
"Sunny South" (J. C. Rockwell)—Van Klub Hill, Ont., 17-18; Alexandria, Ont., 19; Chesterville, Ont., 20; Winchester, Ont., 21; Perth, Ont., 23; Athens, Ont., 24; Alexandria Bay, N. Y., 25; Clayton, N. Y., 26.
"She Walked in Her Sleep"—Playhouse N. Y., indef.
"Sinbad"—Century, N. Y., indef.
"Someone in the House"—Knickerbocker, N. Y., indef.
"Some Night"—Harris, N. Y., indef.
"Seven Days' Leave"—Garrick, Chicago, indef.
"Tiger Rose"—Manhattan O. H., N. Y., indef.
"Three Faces East"—Cohan & Harris Theatre, N. Y., indef.
"Tailor Made Man"—Grand, Chicago, indef.
"Turn to the Right"—Olympic, Chicago, indef.
"Uncle Tom's Cabin" (Anderson Co.)—Manchester, 18; Morrisville, 19; Northfield, 20; Sheldon, 21; Springfield, 23; Woodstock, 24.
"Under Orders"—Eltinge, N. Y., indef.
"Unknown Purple, The"—Lyric, N. Y., indef.
"Very Good, Young Man, A"—Plymouth, N. Y., indef.
"Where There Is a Will"—Globe, Phila., indef.
"Watch Your Neighbor"—Booth, N. Y., indef.
"Where Poppies Bloom"—Republic, N. Y., indef.
"Woman on the Index"—48th St., N. Y., indef.
"Walk-Offs, The"—Horosco, N. Y., indef.
"When Dreams Come True"—Greenfield, Mass., 13; Northampton, Mass., 14; Athol, Mass., 16; Keene, N. H., 17; Fitzburg, N. H., 18; Camp Devens, Mass., 19-22; Taunton, Mass., 23; Newport, R. I., 24; Fall River, Mass., 25; Westerly, R. I., 26; Danielson, Conn., 27; Webster, Mass., 28.
"Yes or No"—Shubert-Riviera, N. Y., 16-22.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, indef.
"Ziegfeld Follies"—Colonial, Boston, indef.

STOCK

Alcazar Players—Portland, Ore., indef.
Albee Stock—Providence, R. I., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock Co.—Cleveland, O., indef.
Brownell-Storke Co.—Dayton, O., indef.
Bishop Players—Oakland, Cal., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Emerson Players—Lowell and Haverhill, indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Chicago, indef.
Enterprise Stock Co.—Green Bay, indef.
Fassett Stock Co.—Lyric, Hamilton, Can., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Glaser, Vaughan—Rochester, N. Y., indef.
"Help Wanted"—Majestic, Wilkes-Barre, Pa., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock — National, Englewood, Ill., indef.
Harrison-White Stock—Bijou, Quincy, Ill., indef.
Holmes, W., Hodge—Lyceum, Troy, N. Y., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Keith Stock—Columbus, O., indef.
Lawrence Players—Majestic, San Francisco, Cal., indef.
La Salle Stock—Orpheum, Philadelphia, indef.
Liberty Stock—Stapleton, S. I., indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lilly Stock Co.—Erie, Pa., indef.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Minturn Stock Players—Milwaukee, Wis., indef.
Moses & Johnson Stock—Stapleton, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Oliver Otis Players (Harry J. Wallace, mgr.)—Colorado Springs, Colo., indef.
Permanent Players — Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, E. V.—Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pullen's Comedians—Union City, Tenn., 16-21.
Roma Reade, Edward, Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Savoy Players—Hamilton, Can., indef.
Strand Players—Hoboken, indef.
Somerville Players—Somerville, Mass., indef.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Trent Players—Hoboken, N. J., indef.
Williams, Ed., Stock — Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Colo.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco indef.
Walker, Stuart, Players—indef.

ARMY CAMP CIRCUIT

Camp Custer, Mich. (E. W. Fuller, mgr.)—Pictures and Vaudeville.
Camp Devens, Mass.—Mary Ward & Co., Vaudeville.
Camp Dix, N. J. (W. O. Wheeler)—"Fair and Warmer," "Mimic World," "Naughty Wife."
Camp Dodge, Ia. (Julian Anhalt) — Vaudeville and Pictures.
Camp Gordon (Percy Weadon, mgr.)—"Hearts of the World," Vaudeville.
Camp Grant, Ill. (George J. Breinig)—Francis Ingram Co., Pictures, Vaudeville.
Camp Jackson, S. C. (John F. Farrell)—Maude Tiffany & Co., Pictures.
Camp Lee, Va. (C. D. Jacobson)—Maude Tiffany & Co., "The Love Mill."
Camp Meade, Md. (Charles E. Barton) — "Hearts of the World," "Fair and Warmer."
Camp Merritt, N. J. (Harry S. Blaney) — Naughty Wife," "Mimic World."
Camp Pike, Ark., (H. N. Winchell)—Pictures and Vaudeville.
Camp Sevier, S. C. (mgr. not given)—Pictures and Vaudeville, "Some Baby."
Camp Sherman, Ohio (Frank J. Lea)—Acme Vaudeville Co, Gus Hill's Minstrels.
Camp Sheridan, Ala. (Lt. Gavin Harris)—Pictures.
Camp Taylor, Ky. (Aubrey Stauffer)—Musical Stock Co.
Camp Upton, L. I. (George L. Miller) — Pictures, May Ward Co.

BURLESQUE
COLUMBIA CIRCUIT

Al Reeve's Big Show—Chicago, 16-21; Des Moines, 22-25.
Best Show in Town—Gayety, Toronto, 16-21; Gayety, Buffalo, 23-28.
Beauty Trust—Olympic, Cincinnati, 16-21; Chicago, 23-28.
Behman Show—Lyric, Dayton, 16-21; Olympic, Cincinnati, 23-28.
Bon Tons—Jacques, Waterbury, Ct., 16-21; Miners 149th St., New York, 23-28.
Bostonians—Gayety, Rochester, 16-21; Bastable, Syracuse, 23-25; Lumberg, Utica, 26-28.
Bowery Burlesquers—Casino, Brooklyn, 16-21; Open, 23-28; Orpheum, Paterson, 30-Oct. 5.
Burlesque Review—Open, 16-21; Orpheum, Paterson, 23-28.
Burlesque Wonder Show—Orpheum, Paterson, 16-21; Majestic, Jersey City, 23-28.
Ben Welch Show—Lay-off, 16-21; Gayety, St. Louis, 23-28.
Cheer Up, America—Majestic, Jersey City, 16-21; Peoples, Philadelphia, 23-28.
Dave Marion's—Bridgeport, 19-21; Colonial, Providence, 23-28.
Follies of the Day—Columbia, New York, 16-21; Empire, Brooklyn, 23-28.
Girls De Looks—Casino, Phila., 16-21; Hurtig & Semons, New York, 23-28.
Golden Crooks—Gayety, Detroit, 16-21; Gayety, Toronto, Ont., 23-28.
Girls of the U. S. A.—Gayety, Pittsburgh, 16-21; Youngstown, O., 23-25; Akron, 26-28.
Hip, Hip, Hooray—Bastable, Syracuse, 16-18; Lumberg, Utica, 19-21; Gayety, Montreal, Can., 23-28.
Hello America—Berchell, Des Moines, Iowa, 15-18; Gayety, Omaha, Neb., 21-27.
Harry Hastings Show—Colonial, Providence, 16-21; Boston, 23-28.
Irwin's Big Show—Grand, Hartford, Ct., 16-21.
Lew Kelly and His Own Show—Boston, 16-21; Columbia, New York, 23-28.
Liberty Girls—Miner's 149th St., New York, 16-21; Park, Bridgeport, 26-28.
Mollie Williams Show—Boston, 16-21; Grand, Hartford, Ct., 23-28.
Maids of America—People's, Phila., 16-21; Palace, Baltimore, 23-28.
Majestic—Youngstown, O., 16-18; Akron, 19-21; Star, Cleveland, 23-28.
Merry Rounders—Gayety, Washington, 16-21; Gayety, Pittsburg, 23-28.
Million Dollar Dolls—Empire, Toledo, O., 16-21; Lyric, Dayton, O., 23-28.
Oh, Girl—Gayety, Montreal, Can., 16-21; Empire, Albany, 23-28.
Puss, Puss—Gayety, Kansas City, 16-21; Open, 23-28; Gayety, St. Louis, 30-Oct. 5.
Roseland Girls—Star, Cleveland, 16-21; Empire, Toledo, 23-28.
Rose Sydell's Own Show—Chicago, 16-21; Gayety, Detroit, 23-28.
Sam Howe's Show—Empire, Brooklyn, 16-21; Empire, Newark, 23-28.
Sight Seers—Gayety, Omaha, Neb., 14-20; Gayety, Kansas City, 23-28.
Social Maids—Palace, Baltimore, 16-21; Gayety, Washington, 23-28.
Sporting Widows—Hurtig & Seamons, New York, 16-21; Casino, Brooklyn, 23-28.
Star & Garter Show—Empire, Newark, 16-21; Casino, Phila., 23-28.
Step Lively Girls—Empire, Albany, N. Y., 16-21; Boston, 23-28.
Twentieth Century Maids—Gayety, St. Louis, 16-21; Chicago, 23-28.
Watson's Beef Trust—Gayety, Buffalo, 16-21; Gayety, Rochester, 23-28.

AMERICAN CIRCUIT

American—Bristol, Pa., 16; Easton, 17; Wilkes-Barre, 18-21; Majestic, Scranton, 23-28.
Auto Girls—Lyceum, Washington, D. C., 16-21; Trocadero, Phila., 23-28.
Aviator Girls—Garden, Buffalo, 16-21; Empire, Cleveland, 23-28.
Beauty Revue—Trocadero, Philadelphia, 16-21; Chester, 23-25; Camden 2.
Big Review—National Wintergarden, New York, 16-21; Gayety, Phila., 23-28.
Blue Birds—Empire, Cleveland, 16-21; Cadillac, Detroit, 23-28.
Broadway Belles—Lyceum, Columbus, 16-21; Wheeling, W. Va., 23-25.
French Frolics—Gayety, Louisville, 16-21; Lyceum, Columbus, 23-28.
Follies of Pleasure—Chester, 16-18; Camden, 19-21; Wrightstown, 22-25; Trenton, 26-28.
Frolics of the Night—Penn Circuit, 16-21; Gayety, Baltimore, 23-28.
Girls from the Follies—Scranton, 16-21; Binghamton, N. Y., 23-25; Schenectady, 26-28.
Grown Up Babies—Century, Kansas City, 13-20; Quincy, Ill., 21; Standard, St. Louis, 23-28.
Girls from Joyland—Trenton, N. J., 19-21; Empire, Hoboken, 23-28.
Hello Paree—Gayety, Minneapolis, 16-21; Star, St. Paul, 23-28.
High Flyers—Camden, 16-18; Chester, 19-21; Bristol, 23; Easton, 24; Wilkes-Barre, 25-28.
Innocent Maids—Howard, Boston, 16-21; Worcester, 23-28.
Jolly Girls—Gayety, Philadelphia, 16-21; Camden, 23-25; Chester, 26-28.
Lid Lifters—Englewood, Chicago, 16-21; Crown, Chicago, 23-28.
Midnight Maidens—Star, Toronto, Ont., 16-21; Garden, Buffalo, 23-28.
Mile-A-Minute Girls—Gayety, Brooklyn, 16-21; National Wintergarden, New York, 23-28.
Military Maids—Sioux City, Iowa, 16-18; Century, Kansas City, 23-28.
Mischief Makers—Olympic, New York, 16-21; Plaza, Springfield, Mass., 23-28.
Monte Carlo Girls—Star, Brooklyn, 16-21; Olympic, New York, 23-28.
Orientals—Niagara Falls, N. Y., 18-21; Star, Toronto, Ont., 23-28.
Parisian Flirts—Plaza, Springfield, Mass.; Howard, Boston, 23-28.
Pennant Winners—Gayety, Baltimore, 16-21; Lyceum, Washington, 23-28.
Pacemakers—Victoria, Pittsburgh, 16-21; Penn Circuit, 23-28.
Pirates—Standard, St. Louis, 16-21; Terre Haute, Ind., 22; Majestic, Indianapolis, 23-28.
Pat White's Show—Star, St. Paul, 16-21; Sioux City, Iowa, 22-23; Century, Kansas City, 28-Oct. 4.
Paris By Night—Cadillac, Detroit, 16-21; Englewood, Chicago, 23-28.
Razzle Dazzle Girls—Schenectady, N. Y., 18-21; Watertown, N. Y., 23; Oswego, 24; Niagara Falls, 25-28.
Record Breakers—Wheeling, W. Va., 16-18; Victory, Pittsburg, 23-28.
Social Follies—Worcester, Mass., 16-21; Gayety, Brooklyn, 23-28.
Speedway Girls—Crown, Chicago, 16-21; Gayety, Milwaukee, 23-28.
Tempters—Gayety, Milwaukee, 16-21; Gayety, Minneapolis, 23-28.
Trail Hitters—Empire, Hoboken, 16-21; Star, Brooklyn, 23-28.
World Beaters—Majestic, Indianapolis, 16-21; Gayety, Louisville, 23-28.

PENN CIRCUIT

Uniontown, Pa.—Monday.
McKeesport—Tuesday.
Johnstown—Wednesday.
Altoona—Thursday.
Open—Friday.
York—Saturday.

TABLOIDS

Empress Musical Comedy Co. — Empress, Duluth, Minn., indef.
Ketts' Musical Comedy Revue — Orpheum, Grand Rapids, Mich., indef.
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Lee, James P., Musical Comedy Co. — Strand, San Antonio, Tex., indef.
Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.
Valentine's Tex., Quality Maids — Deandi, Amarillo, Tex., indef.
"Winter Garden Follies"—Rivoli, Ybor City, Fla., indef.
Zarrow, H. D., Hipp-Garden—Parkersburg, W. Va., indef.
Zarrow's "American Girls"—Grand, Morgantown, W. Va., 16-21
Zarrow's "Zig-Zag Town Girls"—Hipp, Fairmont, W. Va., 16-21.
Zarrow's "Follies, Virginia"—Sun, Portsmouth, O., 16-21.

MINSTRELS

American Minstrels (Gus Hill's)—Kinstown, 18; Hartingdale, 19; Phillipsburg, 20; Cumberland, 21; Clarksburg, W. Va., 23; Fairmont, W. Va., 24; Wheeling, W. Va., 25; Parkersburg, W. Va., 26; Chillicothe, O., 27; Camp Sherman, O., 28-29; Huntington, W. Va., 30.
Coburn's, J. A.—Dayton Beach, Fla., indef.
Fields, Al. G., Greater Minstrels—Greenville, S. C., 16; Charlotte, N. C., 17; Winston-Salem, 18; Greensboro, 19; Durham, 20; Lynchburg, Va., 21; Camp Lee, Va., 22; Richmond, Va., 23-25; Norfolk, Va., 26-28.
"Lady Bountiful's Minstrels (Gus Hill's)—Stamford, Conn., 23; Bridgeport, Conn., 24; Middletown, Conn., 25; Willimantic, Conn., 26; Westerly, R. I., 27; Fall River, Mass., 28; Worcester, Mass., 30.
Murphy's Minstrels (John Murphy, mgr.)—Atlantic City, N. J., indef.
O'Brien's Minstrels—Hornell, N. Y., 9; Olean, N. Y., 10; Bradford, Pa., 11; Franklin, Pa., 12; Butler, 13; Sharon, 14; Beaver Falls, 16; East Liverpool, 17; Alliance, 18; Canton, 19; Mansfield, 20; Lima, O., 21.
Rabbit Foot (F. S. Wolcott, mgr.)—Port Gibson, Miss., indef.

BANDS

Arken's Jazz Band—Lakewood Park, Waterbury, Conn., indef.
Covallo's Band—Marigold Gardens, Chicago, indef.
Masten's, Harry—Ft. Deposit, Md., indef.
Noel's, Carl—Ft. Deposit, Md., indef.
Victor's—Coney Island, indef.
Broadway Ladies' Orchestra—Blashes Theatre, Wildwood, N. J., indef.

JAS. SAM

COUGHLIN and HOWARD

FEATURED WITH SAM HOWE'S BUTTERFLIES OF BROADWAY

What the Theatrical Papers Said:

CLIPPER

Sam Howe's "Butterflies of Broadway" is about the best endeavor of his long career in burlesque. It is one of those shows an audience can't help liking.

Jim Coughlin and Sam Howard are the featured comedians, and the way they handle the comedy kept the audience constantly amused Monday afternoon. SID.

TELEGRAPH

Sam Howard gives Coughlin fine comedy assistance in a distinctly realistic Hebrew character. Indeed there are possibilities galore for this Coughlin-Howard combination in future shows, a fact to which Howe should give heed.

VARIETY

Coughlin and Howard try to keep the comedy spirit at high pressure, and in addition to individual efforts pulled some double stuff that was well conceived and well placed. MARK.

PRINCIPAL COMEDIAN

JOE FREED

MISCHIEF MAKERS

NOT VERSATILE—JUST SINGS, DANCES, BUMPS, PLAYS MUSIC, DOES MAGIC, MIND READING, IMITATIONS AND MAKES PEOPLE LAUGH.
AT OLYMPIC THEATRE, NEW YORK, WEEK OF SEPTEMBER 16.

CARUSO OF BURLESQUE

JOHNNY CROSBY

SECOND SEASON with MISCHIEF MAKERS

ALSO PORTRAYING MY FAMOUS ITALIAN CHARACTER. A COMBINATION SECOND TO NONE.
OLYMPIC, NEW YORK NEXT WEEK

STARS OF BURLESQUE

FLO AND AGNES

STANTON SISTERS

CHAS. BAKER'S TEMPTERS

JUVENILE, WITH CHAS. BAKER'S TEMPTERS

FRED DALE

Direction ROEHM & RICHARDS

Prima Donna Grown Up Babies

JEAN DE LISLE

Direction BILLY VAIL

Theatrical Operating Co. Presents

CLIFF BRAGDON

With Million Dollar Dolls

INGENUE PRIMA DONNA

GERTRUDE RALSTON

CHAS. BAKER'S HIGH FLYERS

SECOND SEASON SOUBRETTE TEMPTERS

DOLLY WINTERS

AND SID WINTERS IN IRISH

PRIMA DONNA ROSELAND GIRLS

ESTHER IRWIN WOOD

MANAGEMENT JAS. E. COOPER

FEATURED

FRED BINDER

WITH "GIRLS FROM THE FOLLIES"

"MISCHIEF MAKERS" SHOULD GET MONEY ON MERITS ALONE

For speed and real fun, from the audience standpoint, F. W. Gerhardy's "Mischief Makers," at the Star last week, was one of the best shows seen so far this season at the popular Jay Street house in Brooklyn.

"A Whirl of Folly" the first part is called. "The Lawn Party" followed. There are many funny bits and scenes in both parts, finely worked out by the comedians, while the numbers were taken care of creditably.

A good feature in the show is the chorus. Gerhardy has a bunch of pretty girls who sing in every number and dance through the show with no end of energy. They also smile all the time, which is something to be thankful for. It would be a good idea if other chorus girls could see these work and follow their example.

Joe Freed scored a hit with his eccentric "Dutch" character, his dialect and make-up both being funny. And he works with no end of speed. He trys hard to please and easily succeeds. He has improved much in his work since we last saw him. He also has a fine way of working up numbers led by other members of the company. In fact, his work was thoroughly enjoyed by a big house last Thursday night.

Marked improvement in the work of Johnny Crosby is seen this season. He is doing characters and does them nicely. His Italian character stands out, however. He is beginning to humor lines and situations for more laughs. He makes up well and fits into the show very nicely. He shines, however, with his singing. He was a clean-up with his two numbers "So Long Sal" and "Daddy Mine." These numbers have been well placed in the show and he sang them in a clear voice that won encore after encore.

Joe Wilton, a good straight, did much for the success of the boys. He "fed" them well and let them get all they could out of the situations. He is a neat dresser, fast worker and a good man for any show. The program states he is responsible for the book, music, lyrics and dances.

Geo. Hart is doing a sort of an eccentric opposite Freed.

Mabel Lee, a pretty and shapely young girl, is the soubrette. She has a pleasing personality and attractive blue eyes, which soon won favor. Although suffering from hoarseness, she managed to get her numbers over well. Miss Lee has been away from burlesque for several seasons, having formerly been with Charlie Robinson's shows. Her return adds another pretty and attractive girl to burlesque.

Rene Vivienne is the prima donna. She sings well.

Mabel Clark is another soubrette. Miss Clark is beginning to slip, for she doesn't seem to work with the "pep" of former seasons.

Freed and Hart make their entrance through the body of the house, the same as last season, getting a good start.

Wilton put over his "Mr. Gabby" song, which has new and up-to-date lines.

The "table" bit was good for laughs, as done by Freed, Wilton, Miss Clark, Crosby, Hart and Miss Vivienne. Freed and Wilton played well on the "apple" bit in this scene and it pleased.

The "broken image" bit worked up fast. It is amusing and was well done by Crosby, Wilton and Miss Lee.

Wilton and Freed caused much fun with the bicycle bit. They worked fast and well together. Hart assisted them.

The "Me! Who! Ah!" scene was funny and well done by Freed, Wilton, Crosby and Hart. The four boys also had the house in good humor with their comedy quartette.

The "dream" bit was a success and nicely done by Freed, Wilton and the Misses Vivienne and Clark. Wilton's portrayal of satan was admirably done. He does a fine piece of acting in this scene and his make-up is good.

The "mind reading" bit is amusing and very well done. SID.

BURLESQUE NEWS

(Continued from page 15 and on 31)

H. BART McHUGH Presents

OLE OLSEN AND CHIC JOHNSON

LIKABLE LADS LOADED WITH LAUGHS

AT B. F. KEITH'S COLONIAL
THIS WEEK (SEPT. 16)
NEXT WEEK (SEPT. 23) AT B. F. KEITH'S ALHAMBRA THEATRE

STARS OF BURLESQUE

CARRIE FINNELL
SOUBRETTE — THIS WEEK—FOLLY, BALTIMORE

Chas a Figg. "Girls of U.S.A." 1917-18-19
Direction JOE HURTIG

AT LIBERTY GEO. SLOCUM TRAMP COMEDIAN
ROEHM AND RICHARDS REPRESENTATIVES
Strand Theatre Building

FRIEND SID:—Tell the boys along the road that I won't be with them this season as I am anchored at the Crescent Theatre, Brooklyn, N. Y.
Your Pal, HUGHIE SHUBERT

KITTY WARREN
TOM BOY SOUBRETTE — TOM SULLIVAN'S MONTE CARLO GIRLS

EARL HALL
DOING STRAIGHT — WITH TOM SULLIVAN'S MONTE CARLO GIRLS

VIOLET BUCKLEY
Ingenue Prima Donna — Third Season with Tom Sullivan's Monte Carlo Girls

FRED SEGAL
BRAND NEW ECCENTRIC COMIC. Direction, IKE WEBER. PARISIAN FLIRTS

HALLIE RANDOLPH
Prima Donna—Chas. Robinson's Parisian Flirts—Direction, IKE WEBER

WILLIAM GROSS
WITH DIXON'S "BIG REVIEW"

LETTIE BOLLES
SOUBRETTE — DIXON'S BIG REVIEW

EMMA KOHLER
VOICE, FORM AND CLASS
PRIMA DONNA — FOLLY, BALTIMORE, THIS WEEK

ELSIE WEDDE
Vivacious Ingenue and Her Fiddle, Direction Roehm & Richards
CRESCENT, BROOKLYN, THIS WEEK

FRANCES ST. CLAIRE
Prima Donna—Season 1918 — Direction—ROEHM & RICHARDS — B. F. Kahn Stock Co.

JERRY FLEMING
SOUBRETTE — Chas. Robinson's Parisian Flirts

SARAH HYATT
Featured Prima Donna — Tom Sullivan's Monte Carlo Girls

SONNY LAWRENCE
Still Singing and Putting Them Over. — With Star and Garter Show.

TOM DUFFY
WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

BERT BERNARD
With Stone and Pillard "Social Maids," working opposite Geo. Stone

BILLY CLARK
Juvenile Straight. — With Chas. Robinson's Parisian Flirts. — Going Over.

BABE HEALY
LITTLE NUT SOUBRETTE — FOLLY, BALTIMORE, THIS WEEK

LESTER DORR
Eccentric Nut Juvenile — Sam Howe's "Butterflies of Broadway"

B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
LOUISE PEARSON — FRANCIS ST. CLAIR
BABE WELLINGTON — DIXIE DIXON

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn.

ALAMAC THEATRICAL HOTEL

Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

WHILE PLAYING PITTSBURGH
STOP AT THE
HOTEL LIBERTY
Home of the Profession in the center of the theatrical district
MORRIS JAFFE, Proprietor

THE BRISTOL HOTEL

ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

STARS OF BURLESQUE

ROSCOE AILS

ORIGINATOR ONE-FOOTED SLIDE
Fred Irwin's Big Laugh with Majestics

BABE LAVETTE

Soubrette—Girls from the Follies. Direction—Roehm and Richards

MAE BARLOWE

PRIMA DONNA — GIRLS FROM THE FOLLIES

HELEN ANDREWS

SOUBRETTE——BLUE BIRDS

ANNA ARMSTRONG

INGENUE — GIRLS FROM THE FOLLIES

MEYER GORDON

CLASSY SINGING AND DANCING—JUVENILE — JOLLY GIRLS

MITTY DEVERE

GRAND ARMY "TAD" — INNOCENT MAIDS
DIRECTION—ROEHM & RICHARDS

CHAS. "RUBE" DAVIS

THE SMILING TRAMP

BEN DUVAL AND LEE SAM

CAUGHT BY SURPRISE. — HARRY HASTINGS BIG SHOW

HARRY J. HOLLIS | ALICE GUILMETTE

STRAIGHT — PRIMA DONNA
With Harry Hastings Big Show and Dan Coleman

IDA BLANCHARD

PRIMA DONNA INGENUE — MILE-A-MINUTE GIRLS

BILLY BARRY

"CHIP OF THE OLD BLOCK" — MILE-A-MINUTE GIRLS

MAY BERNHARDT

COMEDIENNE — With Chas. Robinson's Parisian Flirts

FRANK ANDERSON

Doing Irish—Season 1918-1919 — With Chas. Baker's Speedway Girls

DOROTHY DEAN

INGENUE. — CHAS. BAKER'S SPEEDWAY GIRLS

KATE PULLMAN

STARRED THIRD SEASON WITH ROSE SYDELL CO.

MAYBELLE GIBSON

PRIMA DONNA — AL REEVES SHOW

MABEL MORTON

INGENUE — PAT WHITE GAIETY GIRLS

PALMER HINES

RAZZLE DAZZLE OF 1918 — HAPPY STRAIGHT FOR HARRY STEPPE

NORMA JEROME

PRIMA DONNA — LIBERTY GIRLS

GEO. E SNYDER

STRAIGHT — WITH MAIDS OF AMERICA

ARTHUR PUTNAM

STRAIGHT—with PAT WHITE GAIETY GIRLS

PEGGY BRAUNA

PRIMA DONNA. — IRWIN'S MAJESTICS

CLAUD RADCLIFF

Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

FRANCES CORNELL

PRIMA DONNA — WITH STROUSE & FRANKLYN'S "PIRATES"

MADALINE BUCKLEY

THE GIRL WITH THE GOLDEN VOICE
WITH JOLLY GIRLS — DIRECTION—ROEHM AND RICHARDS

JANE MAY

SOUBRETTE — MAIDS OF AMERICA

THOUSANDS REGISTER IN DRAFT

(*Continued from page 4.*)

Stephen Nelson Lingard; Wm. Lincoln Gibson, actor; Felix Lussier, actor; Wm. Jos. O'Malley, actor; Geo. Warren Casey, manager; Geo. Frank Britt, vaudeville artist; Jno. Elmer Lessig, actor; Thos. Francis Kane, manager of United States Government films; David Kwait, actor; Jno. Jos. Croake, treasurer of Hagenbeck-Wallace; Thos. Foundation, carpenter, Riveria Theatre; Arthur Livingstone Chaplin, musician; Jno. Jos. McKeon; Wm. Francis Downs, manager, music department, Jos Morris; Arvid Edwin Gillstrom; Hans Bartsch, play broker.

Edward Dillon, motion picture director; David Ferguson, actor; Henry Spender Ward, vaudeville actor; Herbert K. Cundell, actor; Floyd Thos. Buckley, actor; Jas. Forman Sloan, author; Edward Ray Goetz, composer; Cecil Wyndham Standing, actor; Manuel Robt. Gonsalves, actor; Nathaniel Isaacsohn Nazarro, actor; Frank Avid McGowan, vaudeville artist; Wm. Jno. Ruge, scenic artist; Jno. Jas. Matthews; Geo. Van Rensselaer Shiel, singer; Jno. Dumitrie Giuran; Walter Paul Knecht, producer; Wm. Conrad Polla, musician; Jas. Cornelius Kirkwood, motion picture director; David Chas. Heal (Bert Budd Hale) actor; Juan N. Andrade, manager; Frederick Webster McConnell; Jas. Chas. Hayden, motion picture director; Thos. Edward Mahoney, performer; Arthur Julius Wood, stage manager; Torquado Bedeschi, singer; Alsey Anthony Sexton, actor; Wm. Jos. O'Neil, stage manager; Rudolph Rojas, operator; Leslie Moroseo, manager; Geo. Jos. Carlyle, stage hand; Sharon Jno. Stephens, actor; Jno. Wm. Pike, motion picture actor; Jno. Rankin; Wallis Heinsman Clark, actor; Jno. Fred Walker, assist manager, World M. P. Co.; Benj. Harrison Goodkin, mechanic; Demetrios Spiros Tofalos, actor; Franklin Parks Beale, actor; Armand David Kalisz, actor; Jno. Francis Barbier, actor; Jack Van Ulm, pianist; Geo. Hubert Wills, vaudeville actor; Ernest Schaffer; Donald Stuart, actor; Frank Dutell Honness, actor; Lewis Shepard Stone, actor; Guisto Puglioli; Jules Bernheim, actor and manager; Saml. Findlay Wilson, clerk, N. V. A.; Fred Barnes, Jr., stage carpenter; Jno. Rostacher, actor; Henry Franklin McMinn, electrician, Jean Bedini; Edin Carry Ranck, dramatic editor-author; Fred Winters Johnson, singer; Franklin Ardell Dzinba, actor; Thurlow Jack Reynolds; Jno. Jay Haley; Walter Jas. Sinnott, actor; Leslie Moore Hunt, actor; Everett Lester McKenzie, actor; Isidore Sperling, actor; David Jas. Henwood, actor; Geo. Coogan, dancer; Robt. Regnier, singer; Serge Nicolas Zanco, singer; Edward Jas. Howe, composer; Frederick Barton Manatt, actor; Edward Ford Racey, actor; Edward Jos. Kelly, actor; Albert Giles Cutter, actor; Wm. Thos. Broad, actor; Wilfred Young, actor; Jos. Daley, stage carpenter; Adolph Rigling, actor; Saml. Alexander Sasha Finkelstein, artist; Jno. Philip Elliott, billposter, F. F. Proctor; Frank Chas. Bronson, actor; Tho. Jos. MacEvay, theatre manager; Saml. Greenfield, actor; Robt. Eroch Price, actor; Herbert Standing, Jr., motion picture actor; Harry Singer; Raymond Victor Nold, musician; Francis Jos. O'Connor, stage mechanic; Thos. Augusta Broderick; Obie Pearl Archer, motion picture house; Ian Vance Stafford, actor; Robt. Roth, dancer; Reginald Sheldrick, actor; Francis Keeley, actor; Jno. Albert Vogel; Geo. Merrill, actor; Leo Boon Hall, actor; Geo. Richard Tunsch, acrobat; Lumen Jay Slade; Walter Jas. Kingsley, press agent; Archie Laurence Wheat, actor; Percy Wenrich, composer; Jno. McLane Chisholm, property master; Nikolaus Rosskamp; Sidney Winfield Donalds, manager; Wm. Jay Phinney, actor; Harry Orival Vosburgh, actor; Adrian Gil Spear; Michael Willitts, entertainer; Orris Picard Lusher, secretary, D. W. Griffith; Bertrand Dickens Betts, artist; Geo. Jos. Dolin, actor; Moses Meyers, motion picture salesman.

Irving Washington Williams, entertainer; Harry Roland McGowan, actor; Sam Rafsky, producer; Richard Warner; Innocenzo Silingardi, manager; Wm. Leighton Meehan, actor; Oscar August Lund, director; Dudley Eugene Oatman, treasurer, actors' and authors' theatre; Louis Fleischer, actor; Wm. Chas. Thompson; Michael Leo Dougherty, actor; Albert Fred Merickel, actor; Boris Anisfeld, artist; Chas. Francis Kayser, musician; Raymond Felch Hayes, actor; Harry Lincoln Coombs, actor; Herbert Evans, actor; Harry Jno. Fitzgerald, manager; Sidney Philip D'Albrook, actor; Harold Hiram Horton; Alfred Scott Hickman, actor-author; Jno. McCormack, vocal artist; Juan Kunzler, Stanley Sharpe, manager; Jno. Haliday, actor; Harry Lewis Davidson, press agent; Conrad Chas. Soest; Richard Jas. Stanton, director; Robin Dale Compton; Jno. Connolly O'Reily, actor; Shelly Hull, actor; Paolo Ananian, singer; Harry Feldman, ticket speculator; Claude Warford, musician; Philip Henry Bartholomae, playright; Albert Oldfield Brown, manager; Thos. Bell Meighan, actor; Jno. Curby Chevalier, N. Y. Theatre Program Co.; Richard Himber, dancer; Roger Burton Morrison; Jno. Jos. Corbett, actor; Robt. Rainsford Temple, actor; Timothy Lawrence O'Donnell, manager; Jno. Thos. Boyle, actor-author; Oscar F. Hodge, producer; Silman Jay Kaufman; Geo. Waino Fairman, music publisher; Victor Pranski, pianist; Thos. Hays Hunter, producer; David Steven Hall, actor; Geo. Macrogiana, musician; Frank Haebnlen Vollmer, actor; Walter Kaffenberg; Jno. Francis Finigan; Guy Coombs, actor; Chas. Harry Yorkshire, assistant treasurer, Bronx Opera House; Wm. Wise Harper; Jas. Ambrose O'Connor; Harold Irving Mann, assistant manager, Shubert Theatrical Co.; Jos. Paul Reiser; Lester Bittiner Jacob; Max Winslow, music publisher; Jno. Jos. Dempsey, actor; Harold Paul Bartholomae, dancing; Chief Rain-in-the-Face, actor; Jas. Irving Lent, musician; Hugo Jansen, producing manager; Frank Theodore Buell, manager; Francesco Ficeto Colasanto, conductor; Horace Milton Canning, actor; Julian Johnson, editor *Photoplay Magazine;* Carlyle Blackwell, actor; De Hull N. Travis, director of publicity; Anton Francesco Carbonier, composer; Thomas Jos. Moore, actor; Chas. Sugah Turner, actor; Andrew Chas. Hillman; Jas. Granville Hunt, singer; Boyd Marshall, actor; Leo Curley, actor; Giovanni Altieri, stage hand; Alexander P. Van Praagh, stage hand; Wm. Albert Day, actor; Louis Bonderefsky, treasurer, D. W. Griffith; Max Teuber, producer of stage effects; Julius Stephens, musician; Sidney Warren Cornock, actor; Benj. Remenyi Brown, actor; Jno. Thos. Grubb, carpenter; Albert LaVelle, actor; Frank Vernon Bruner; Jno. Collins, Manning, actor; Jos. Kalaina, musician; Emil Wm. Kruschke, director; Paul Eisler, musical director; Carlton Alexander Rivers, actor; Jno. Stanford Reilly, theatrical warehouse; Delbert Eugene Benn, performer; Henry Dettloff; Jos. Norton Spence, actor; Bert Baron Perkins, showman; Eber R. Sherman, actor; Hermann Hartwig Moss, manager; Jos. Chas. Remington, actor; Saml. Brennard Brobst, music publisher; Stabley Harrison Barr, actor; Rafaelo Francisco Diaz, singer; Lester Whitlaw Tingle, property man; Eugene d'Avigneau, producer.

John Jos. Hallahan, actor; Henry Jos Styfs, actor; Jno. Jos. Geoghan, actor; Bert Leopold Feibleman, manager; Martin Dale Rossner, artist; Robt. Emmett O'Connor, actor; Arthur Peirot; Max Rosen, artist; Lindley Murray Roe; Henry Tilford Parker, editor; Axel Magnus Holm Boeding, piano player; Richard Bennett, manager; Frank Edward Elliott, actor; Wm. Lecount Dewey, musician; Owen Eugene Moore, actor; Harry Stoner, artist; Daniel Driscoll Pennell; Sylvester Philip Williams, manager, Globe Transfer Co.; Wm. Clive Bradford; Norman Allen, actor; Francis Mack, manager; Paul Moschowitz, artist; Jas. Edward (Todd) O'Brien; Alfonz Richard Ethier, actor; Geo. Jarvis McFarlane, vocal artist; Jos Sainton, musical director; Jos. Herbert Frank, actor; Essaias Jas. Oerry, illustrator, Luna Park; Albert August Bitouzet, actor; Arthur Herman Conrad, actor-producer; Oliver Mott Denton, concert pianist; Harry Munro, singer-author; Leonard Harrow Parkinson; Geo. Loane Tucker, director; Henry Lewis Nelson, actor; Vandoren Hendrickson, actor; Jas. Watson Miller, actor; Arthur Geary, actor; Bert DeWolf Harris; Arthur Edward Silverman, traveling salesman, United Theatres Corp.; Jas. Thos. Quinn, actor; Thos. Edward Code; Frank Crawford Beetle, N. Y. *Review;* Denis Francis McSweeney, concert manager Jno. McCormack; Walter Elmer Keightley, amusement promoter; Wm. Linius Broad, actor; Jno. Edward Trevor, actor; Wiley Jones Gibson, studio manager, Metro Corp.; Rupert Wm. Cuthbert, singer; Geo. Andreevitch Bakkis-Baklanoff; Edmund Plohn, manager; Sidney Olcott, director; Walter Patrick Gavin, actor; Jno. Frederick Jackson, entertainer; Nicholas Bernard Deely, actor; Ralph Eaton Corey, musician; Harry Wm. Brown, wire artist; Lewis Guckanhan, actor; Jno. Chas. Trostl, actor; Caesar Avenzini, actor; Geo. Felix Webber, photographer; Thos. Harrison Cook, actor; Raymond Albert Graham, actor; Jno. Keeler; Henry Keane, actor; Leon David Langsfeld; Harry Jos. Haley, actor; Jacob Jason Shubert, producer; Frank Stern, singer; George Rudischhauser; Clayton Bernard Davis; Jno. Wm. Frederick Merrick, actor.

Chas. Casper Grohs, actor; Richard Walton Tully, manager; Edward de Kurylo, ballet master; Eugene Hobson Sturgeon, actor; Jas. Aubrey Whitehead, director; Allan Knowlton Foster, stage director; Jno. Edwin Jackson, artist; Geo. Rowland Worrell, electrician; Frank Joyner, actor; Rufus Porter Moody, photographer; Geo. Dunlap Odell, director; Wm. Jos. Conway, stage hand; Wm. Jarvis Halligan, actor; Herbert Jno. Sisson, organist, Strand Theatre; Wm. Gustave Doenges, musician; Jno. Jas. McDonald; Stewart Smith, musician; Reuben Bernstein, manager; Robt. Hunt, actor; Curtis Robt. Vance, actor; Goldie Hilton Kees; Freeman Bernstein, manager; Frank Clinton Hurley; Felix Francis O'Hanlon; Wilson Fred Pero, actor; Arthur Potter Buckner, manager; Jno. McCann, acrobat; Thos. Patrick Wiles; Ernest Geo. Grossman, theatre ticket broker; Warner Paul Richmond, actor; Jno. Largue Taylor, stage hand; Archimedes Heckman Van Buren, actor; Frank Schaffer, reporter, N. Y. *Star;* Chas. Augustus Stieg, actor.

Archibald McDonald, actor; Clarence Chas. Lutz, actor; Jas. Henry Morrison, Jr., actor; Jos. Jenkins, actor; Glen Wood McGrath, actor; Edwin Forrest Forsberg, actor; Henry Ellis Smith, manager; David Daniel (Schoen) Scullen, manager; Croswell Arthur Rhone, musician; Robt. Schable, stage director; Erich Borchard, actor; Tony Forte, electrician; Jno. Hammond Dailey, actor; Jos. Coffee Smith, producer and actor; Benj. Bernard Fink, stage director; Harry Edward Millarde; Richard Maximilian Simpson, moving pictures; Edward Francis Gallagher, actor; Edward Lawrence King, stage rigger; Ernest E. Gagnon; Percy W. Brown, actor; Jno. Leo Gorman, manager; Jas.

(*Continued on page 33.*)

FRANK SHERMAN
SINGING, TALKING AND COMEDY IN VAUDEVILLE

3 MUSICAL SHIRLEYS
Real Music on 10 instruments. Special Scenery. Electrical Effects. Always working
ROSE & CURTIS, Eastern Representative BEHLER & JACOBS, Western Representative

FRED KITTY
SWIFT and DALEY
In Artistic Musical Nonsense. Special Set.

MLLE. PAULA
DAINTY AERIALIST

THE EDOUARDS
Comedy Shadowgraphists—In Vaudeville

NORTHLANE, RIANO AND NORTHLANE
"MODISTE SHOP A LA CABARET" Direction PETE MACK

FRANK THE AMERICAN PROPAGANDA ACT MICKEY
THORNDIKE AND CURRAN
Comedy and Singing Novelty "Enlisting." 14 Minutes in 1. Special Drop. Direction—Lew Golder

DORIS HARDY
DIRECTION—JOHN C. PEEBLES

JOSS **STEWART & OLIVE** OLLIE
In Singing and Dancing Eccentricities—Always Working

JACKSON, WALSH & JACKSON
VAUDEVILLE A LA CARTE

HARRY **BROWN & RIDNOR** ANITA
IN NIFTY SONGS AND DANCES IN VAUDEVILLE

DICK **FITZGERALD & CARROLL** JACK
THE LAST OF THE FOUR HUNDRED

DICK **MILLER & VANCE** MURIEL
BOOKED SOLID ON U. B. O. TIME Agent, LEW GOLDER

MORGAN SADA
BROWN & SIMMONS
Coming in a New Act by Joseph Byron Totten

MR. PIPP & MR. PEPP
"A COUPLE OF HIGHBROWS"

TENNEY "He's There." Vaudevillians have said so. He's proved it to them. His name on an act is like "Sterling" on silverware. Write to him to write for you. Correspondence solicited. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

WANTED
FOR AL. G. FIELD GREATER MINSTRELS
At All Times. Singers, Comedians, Dancers, Musicians. Address Al. G. Field, As per route in this paper.

NAT FARNUM THE YIDISH COMIC | **JACKIE NELSON** THE PETITE SOUBRETTE
DIRECTION—ROEHM & RICHARDS

READ **The Clipper Letter List**

STARS OF BURLESQUE

COMEDIAN **LEW LEDERER** "PENNANT WINNERS"

PRIMA DONNA OF QUALITY **BETTY POWERS** MAX SPIEGEL'S CHEER UP AMERICA

FEATURED PRIMA DONNA **ADA LUM** BERNSTEIN and LEVEY'S BEAUTY REVUE
DIRECTION—ROEHM AND RICHARDS

JOSEPHINE YOUNGE
VAMPIRE — GIRLS DE LOOKS

ALTIE MASON
PRIMA DONNA—AMERICANS

ALWAYS FEATURED **GLADYS SEARS** DIRECTION ROEHM and RICHARDS

VERSATILE SOUBRETTE ECCENTRIC COMEDY **GREENWOOD and NELSON** WITH HENRY DIXON'S BIG REVIEW

PRINCIPAL COMEDIAN SECOND SEASON **HARRY SEYON** MAX SPIEGEL'S SOCIAL FOLLIES

THE GOLDEN VENUS **LUCILLE AMES** MAX SPIEGEL'S "CHEER UP, AMERICA"
DIRECTION—ROEHM AND RICHARDS

SOUBRETTE 1918-1919 **GRACE HOWARD** CHAS. BAKER'S HIGH FLYERS

NEW COMEDIANS IN BURLESQUE AND A BIG HIT RAY **READ and BURNS** CHAS. I. M. WEINGARTEN'S STAR AND GARTER SHOW

JANNELL JANIS
VERSATILE SOUBRETTE — JOLLY GIRLS

NAT FARNUM | **JACKIE NELSON**
THE YIDISH COMIC — THE PETITE SOUBRETTE
THIS WEEK, FOLLY, BALTIMORE

BABE WELLINGTON
SOUBRETTE—Irresistable Bunch o' Nerves B. F. KAHN, UNION SQUARE STOCK COMPANY

Al. MARTIN and LEE Lottie
FEATURED COMEDIAN — INGENUE-SOUBRETTE
JOLLY GIRLS 1917-18-19-20

COCCIA and AMATO
Famous Character and Dancing Couple — With Harry Hastings' Big Show

FASHION PLATE PAIR
BENTON and CLARKE
STRAIGHT AND ECCENTRIC COMEDIENNE — JOLLY GIRLS CO.

JACK JOELL
JUST CHARACTERS — JOE HOWARD STOCK COMPANY
Over 50 Weeks with the Firm. DIRECTION—ROEHM AND RICHARDS

RUTH BARBOUR
SOUBRETTE. — IRWIN'S MAJESTICS

CHAS. J. BURKHARDT
The Man with the Funny Slide — Featured with Hughie Bernard's Americans
BACK IN BURLESQUE — THANKS FOR ALL WELL WISHES

BABE DE PALMER
SOUBRETTE — STAR AND GARTER SHOW

BERT BERNARD
with Stone and Pillard "Social Maids" working opposite Geo. Stone

BILLY BENDON
DOING STRAIGHT — MAX SPIEGEL'S SOCIAL FOLLIES

MANNY BESSER
IN HEBREW — MAX SPIEGEL'S SOCIAL FOLLIES

DOLLY BENFIELD
SOUBRETTE — MAX SPIEGEL'S SOCIAL FOLLIES

L. WILLIAM PITZER
STRAIGHT MAN "DE LUXE"

H.U.G.H.I.E. S.H.U.B.E.R.T.
AT CRESCENT THEATRE, BROOKLYN

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

FLORENCE DARLEY
FEATURED WITH STAR AND GARTER SHOW
THIRD SEASON WITH I. M. WEINGARTEN

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Anderson, Wilbur
Berry, Miles A.
Barnstead, Ed. H.
Bass, Al J.
Bates, W. S.
Clarendon, Hal
Collins, W.
Curran, Jas.
Clifford, Larry
Dwight, Albert
De Vere, Mitty
Dierickx Bros.
Dickens, John C.
Du Vea, John & Agnes
Donnelly, Berry
Farnum, Ted
Foote, Dick
Friend, Adam
Gordon, Al
Gibney, Wm.
Gilmore & Le Moyne
Hawkins, Lew
Hamling, B. M.
Holloways, The 4
Harris, Eddie
Jennings, Wm.
Joyce, Paddy
Kearney, J. F.
Kasting Kays
Lewis, Artie
Lewis, Chas. E.
Lander, Frank
Leahy, Chas. B.
Lovatt, W. G.
McBride, Harry
Mason & Cole
Martin, Al
Miller, Fred P.
Mokelke, Ed
Miller, Frank
Murat, Allen
Macgrath, Jim
Mills, Bob
Opel, Harry
Phillips, Alf
Powers, Louis
Perry, J. H.
Pollock, S. M.
Schofield, Chas. V.
Souties, Chas.
Thompson, E. F.
Watson, Sam
White, Wm. L.
Whittier, Robt.

LADIES

Archer, Winnie
Adams, Pansy
Angell, Gertrude
Bennett, Billy
Bernard, Rose
Cutler, Jeanette
Camerson, Ollie M.
Cleveland, Hazel R.
Capper, Mazie
Clark, Nellie
Carroll, Nettie
Delmore, Addie
Daniels, Lola
Elliott, Verna
Fonda, Mabel
Farnworth, Birtine
Gerdes, Annette
Gray, Grace
Gray, Dixie
Gibson, Clara
Howard, Catherine
Collins, Ruth
Hines, Phoebe
Hall, Bobbie
Huftle, Myra
Hubbard, Maudena
Haring, Jean
Kelly, Nora
Lewis, Jeffrys
Lauri, Noma
La Estes, Lorraine
Lane, Ethel
Lyons, Jessie
Long, Mrs. A. W.
Mermalda
Mulhall, Texas
Martin, Ethel
Miller, Peggy
Moore, Billie
Mack, Herberta
Mathews, Lottie
Martin, Florence E.
Nielsen, Carla
Palmer, Melba
Kennedy, Beulah
Reno, Edie
Roth, Kathryn
Reid, Virginia V.
Roselle, Queen
Scutt, Maud
Spaulding, Marie
Silvers, Evelyn
Trucia, Vera
Walker, Mme. J.

STOCK AND REPERTOIRE NEWS

(Continued from page 12)

MELVILLE SHOW DOING WELL

PRINCETON, Ky., Sept. 12.—Melville's Comedians are playing here this week to good attendance. The company is popular throughout this section and is always sure of drawing good business.

GALESBURG STOCK OPENS OCT. 13

GALESBURG, Ill., Sept. 16.—The Gordinier Players will open a season of permanent stock at the Auditorium Theatre, here, on Monday, Oct. 13. They will present a repertoire of popular successes.

BURLESQUE NEWS

(Continued from page 15)

GOOD SHOWS ARE HELPING BUSINESS AT THE CRESCENT

A big house welcomed the members of the Howard Stock Company at the Crescent, Brooklyn, last Friday night.

Gladys Sears and Eddie Fox are featured this week in the best show seen so far at this house.

The chorus has been reduced to twenty-eight girls, an improvement, as it gives them more room to work. And still the stage is well filled and dressed. Howard has a corking good lot of girls at this house. They all sing, dance and work hard throughout the many numbers, which have been well arranged by Producer Bernard.

Gladys Sears, working in her natural way, handled her lines and numbers in a creditable fashion. Miss Sears has a way of her own in putting over numbers, as she gets everything possible out of each line. Her costumes were attractive, and she looks well in tights.

Emma Kohler is the prima donna. Little need be said of the capabilities of this clever woman, as her work is well known in most burlesque houses. Miss Kohler has a voice equal to the best in burlesque, her appearance is most pleasing and her work with the comedians is satisfactory. Her selection of numbers last week was good.

Eddie Fox is again seen in his tramp character, and the way he worked caused plenty of amusement. Fox had some good scenes and bits.

Jack Ormsby is doing an eccentric character with an English accent which is something new in the eccentric line this season, and it goes very nicely. He shares the comedy honors with Fox.

Al Golden is a neat looking straight. He is a good dresser and does nicely with his lines. Dick Vanderbilt is doing bits well.

Elsia Wedde is developing into a good ingenue. She sings nicely, does well in bits, has a sweet personality and puts her numbers over for encores. Her costumes were pretty.

Babe Healey is improving in her work. She is getting faster and looks well. If she would do a little more dancing in her numbers it would help some. Her dresses were pretty.

Miss Wedde offered a violin specialty which was generously encored. She also sings in her specialty, and does it well. Her work is good.

The motion picture scene with the stage partly cleared developed into one of the best in the show. All the principals and stage hands participated in this scene, and it went over much to the amusement of the audience.

Miss Sears' specialty went over big. She had a good line of talk and her numbers were cleverly rendered.

Business is improving at the Crescent.

SID.

HENRY DIXON HAS CORKING SHOW IN HIS "BIG REVIEW"

Henry Dixon's "Big Review," at the Gayety, Brooklyn, is a great show this season; in fact, it is the best we have ever seen him offer. Felix Adler, Frank Tannehill and Dixon himself are responsible for it and they have done good work.

Dixon has a corking good cast and a fine chorus, pretty scenery, elaborate costumes, numbers that have been well staged, and his electrical effects are in keeping with the situations.

Harry "Hickey" LaVan is the chief fun maker. He is doing the same line of work that has made him famous with theatregoers all over the country. He is a natural born comedian and gets no end of amusement out of the material he has. He is assisted in the comedy by William Gross, a new man to burlesque. Gross does an eccentric character in a most clever way. His line of work is refreshing and he proves himself an excellent man to work opposite Van.

Bob Nelson is doing "straight." He is one of those fellows who knows just how to "feed" a comedian for laughs. He can sing and dance. He is a good dresser and works fast.

Claire Devine, looking prettier than ever last Saturday afternoon, handled the prima donna role most pleasingly. Miss Devine is an attractive young lady who has a very fine voice and she renders her songs with feeling and expression. She has a beautiful wardrobe also.

Dixon is carrying two soubrettes. Both are very good. Letta Bolles, who was with the show last season, is seen to good advantage. She is a pretty blonde, with a beautiful figure and has a half dozen numbers which she puts over with lots of action. Her costumes are pretty.

Nellie Greenwood, a brunette with snappy black eyes, is the other soubrette. This little lady is fast in her work and puts her numbers over with the necessary speed. Miss Greenwood can dance, doing a very graceful toe offering in one of her numbers. Her dresses have been selected with care.

Helen Stuart is a real character comedienne who can get laughs. Her work is very good. She reads lines distinctly and has a good voice.

LaVan and Miss Devine went big with a singing and piano specialty. Greenwood and Nelson put over a fine singing and dancing act.

AURALIA CLARK SCORES

WASHINGTON, D. C., Sept. 13.—Auralia Clark, of the "Girls of the U. S. A.," scored an individual hit last week at the Gayety, this city.

This is the first time Miss Clark has been at the Gayety, and Washington liked her.

WANTED
FOR AL. LUTTRINGER STOCK CO.
Now playing their 26th week at the Strand Theatre, New Bedford, Mass. **Character and Gen. Bus. Man; Comedian and Gen. Bus. Man; Joint couple;** woman must do second bus.; Ingenue Type. Send photos, program, and state lowest salary. Wire or write. **AL. LUTTRINGER, Strand Theatre, New Bedford, Mass.**

WANTED—FOR STOCK CO.
Organizing a second company to open in September. People in all lines write. Leading lady, second man, scenic artist and gen. bus. Address **ALBERT VEES, Victoria Theatre, Wheeling, W. Va.**

"WANTED"
Man for Tramp, Character Woman with singing voice, **Character Man** and **Man for Heavies, Piano Player, Working Agent.** If you do specialties, say so. One night stands. Pay own. Name lowest. State age, weight and height, etc. Address **NEW AMERICAN ALLIED SHOWS, INC., J. B. Swafford, Mgr., White River Jct., Vt.**

Wanted Quick for Columbia Stock
Man for Juveniles and Light Comedy. No Specialties. Lowest salary first letter. All photos returned. Address WILLIAM KRALCE, Manager, this week, Seaford, Delaware; week of Sept. 23, Lewes, Delaware.

EVER ONWARD
MADISON'S BUDGET has progressed with vaudeville. The claim that my latest issue—MADISON'S BUDGET No. 17—is also my greatest issue, seems generally backed up by professional opinion. Read this: "I HAVE A COMPLETE FILE OF YOUR BUDGETS FROM No. 1 to 17 INCLUSIVE, AND I THINK THE LAST BOOK (No. 17) IS THE BEST ONE YOU HAVE EVER GOTTEN OUT. WILL CONTINUE TO BUY THEM EACH YEAR AS THEY ARE WORTH MANY TIMES THEIR PRICE TO VAUDEVILLE ARTISTS."—EDWARD De GROOTE. MADISON'S BUDGET No. 17 contains a generous assortment of original, sure-fire monologues, acts of all kinds, minstrel first-parts, parodies, single gags, stage poems, etc. To sum up, if you want material that "gets over" send ONE DOLLAR for my new MADISON'S BUDGET No. 17. Money back on request. **JAMES MADISON, 1052 Third Avenue, New York.**

ALBOLENE

NO make-up poisoning! Pure, gratifying, *safe*, ALBOLENE is what *you* should use always to remove make-up, because it keeps the skin in good condition.
It has been famous for years as the foremost product of its kind.
For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.
ALBOLENE is sold by druggists and dealers in make-up. Write for free sample.
McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street - New York

SHOES—HOSIERY
Ladies' Shoes, Silk Underwear and Silk Hosiery, at most reasonable prices. Best quality—see samples. **LEONARD HOWARD, 524 State Street, Brooklyn.**
P. S.—Visit houses in Greater New York on request.

WANTED
A LADY PARTNER
for vaudeville act. Must be a good talker and fair singer. Address **T. E. A. SMITH, 316 S. Pearl St., Albany, N. Y.**

THEATRES AT AUCTION
Auburn, N. Y.
to close Estate of
THE LATE EDWIN C. BURTIS
Beautiful Burtis Grand Cornell Picture Theatre, Seven Business Blocks, Etc.
WEDNESDAY, SEPT. 25, 1918
10 A. M.
COURT HOUSE, AUBURN, N. Y.
For information, address
JOHN N. ROSS, Executor
Auburn, N. Y.

LYRIC WRITERS!
HERE'S YOUR CHANCE
TO WRITE SONGS WITH A
Composer of Reputation
Address all mail to
"OPPORTUNITY"
419 W. 121st St. New York, N. Y.

WANTED
Midget or Dwarf
not over 3 feet 6 inches, weight not over 68 pounds, to work in a Standard Vaudeville Act. Send photo and salary in first letter to **FRANK MILLER,** care of **Clipper, New York.**

CORTEZ & PEGGY
Society and Whirlwind Dancers
CHURCHILL'S—NOW

WANTED AT ALL TIMES
Good Burlesque People
for permanent Stock position. No matinees. Can use a few chorus girls at once. Apply **TOM COYNE,** Clinton Theatre, Hempstead, L. I., N. Y.

WANTED
Permanent stock; leading man; gen. bus. man and woman, carpenter, play parts. Address **MANAGER,** Care of Elks Club, New York City.

FOR RENT
Can offer either beautiful Burtis Grand Vaudeville Theatre or Cornell Motion Picture Theatre, Auburn, N. Y. Belong to estate. Address **EXECUTOR, Room 12, 45 East 42d St., New York.**

BOB MILLS

THE BOY WITH THE SUNNY SMILE IN VAUDEVILLE

BEN DEELY Presents

BILLY DEVORE & CO.

In "THE NEW BELL BOY"

M'LISS & CO.

IN THE IRISH MUSICAL COMEDY

TIMMY'S COLLEEN

STOVALL SEDGWICK SEYMOUR

3 RED HOTS

In "Darktown Kapers"

Singing, Dancing and Comedy Talk—In Vaudeville

WIKI

HAWAIIAN ENTERTAINER

DIRECTION—PAT CASEY

CHAS. LOWE & BAKER SISTERS

In Musical Comedy Bits

IN VAUDEVILLE

JOE BEA

BRADLEY & EARLE

"THE TIDD-LE-WINKS"

U. B. O. TIME NAT SOBEL, Agent

HARRY TOM

SHAPIRO & LEMONIER

Composers of Their Own Song

Now Playing Loew Time Direction—LEVY-JONES

MERVYN **LE ROY & COOPER** CYLDE

"TWO KIDS AND A PIANO." Old Name—Levy & Cooper Dir.—MAX HART

BABE ANDERSON presents

MAJOR, MINOR and SCALE

3 girls, 3 violins and a special drop

BELLE **BRANDON & TAYLOR** JAMES

The Girl and the Yodeler—Playing U. B. O. Direction—Smith & Hughes

THE PAINTERS WITH EVENS & SYDNEY

DIRECTION—CHAS. BORNHAUPT

AUSTIN FAE

GOETZ AND DUFFY

Manufacturers of Melody and Mirth Direction—Jack Lewis U. B. O.

MATT BILLIE

KENNEDY AND FAY

BITS FROM MUSICAL COMEDY

IN VAUDEVILLE

ED ED

ROWLEY & MULLEN

Comedy Talks, Singing and Dancing

IN VAUDEVILLE

Frank—Rose & Thorn—Olive

A Sparkling Spatter of Song and Chatter

DIRECTOR—ALF. T. WILTON

JIMMIE AIMEE

COLLINS & NOBLE

In Comedy Oddity "Green and Gray." By John P. Mulgrew. Special Drop.

"PEGGY"

Some Dog! Nuf Sed.

Harry Fraser & Edward Finley

IN "SKIRTS," A MELODRAMATIC NOVELTY BY RITA WELMAN.

ADELINA **ROATTINA & BARRETTE** Wm.

IN "MARRIUCIA GOING UP" Direction, LEE MUCKENFUSS

EVELYN BATES

The Girl Who Is Musically Inclined—In Vaudeville Direction—CHAS. S. WILSHIN

BILLY LADDIE

RIALTO and LAMONT

THE TALKLESS BOYS

Singing Military Travesty

JOE **BARRETT & RYNO** JACK

BATTLE OF FORT LIMBURGER

WHITNEY'S OPERATIC DOLLS

Novelty and Comedy Singing Revue

H. S. WHITNEY EDITH KIRTLAND INEZ LACKENS JOSEPH ROBERTS

RUTH GOODWIN

THE SINGLE GIRL WITH THE DOUBLE VOICE

BOB & ELVA STANLEY

COMEDY WIRE ACT Direction—LEVEY & JONES

GEO. T. WALSH

Comedian and Producer Gayety Theatre, Chicago

TECHOW'S CATS

IN VAUDEVILLE

IRVING SHANNON HANDLES THE LAYING OUT PINS

BALLY HOO THREE

"CIRCUS LA PETITE"

THOUSANDS REGISTER IN DRAFT

(*Continued from pages 3-4 and 29.*)

Wm. Bialoch; Edward Michael Madden, author; Enrico Caruso, Knickerbocker Hotel, lyric artist; Chas. Henry Taylor, actor; Chas. Kreisel, singer; Jno. Wm. Mergenthaler (Wm. Johnston) actor; Martin Johnson, motion picture photographer; Saml. Howe Orchard, actor-manager; Scott Gibson, vaudeville artist; Arthur Dawes, stage hand; Jos. R. Garry; Jacob Dreyfus; Glenn Monroe Kunkel (Glenn Monroe) actor; Geo. Franklyn Lewis, artist; Jno. Francis Downey; Gene Buck, playright; Vincenzo Reschiglian; Roy Field Overbaugh, cinema photographer; Giorgia Puliti, opera singer; Ernest Romayne Simmons, general manager, Shubert Theatrical Co.; Jno. Hunter Bell, vaudeville artist; Angela Bada, singer; Jas. Francis Dooley, actor; Herman Snyder, music publisher; Peter Constantine Cotopoulis, actor and stage director; Theofanis Pocoulis, musician; Jas. Vincent; Geo. Buchanan Armstrong, entertainer; Clifford Vanbert Dalbey, actor; Louis Kukle, performer; Jay Barnes, advertising manager, Oliver Morosco; Henry Sommers, theatre watchman; Jas. Jos. Larkin, mechanic; Richard Jos. Ferber, musician; Jos. Edward Shea, producer; Wm. Harrison Hickey, manager; Harold Robert Dyson, composer; Harry Hearman Goodman, actor; Wm. Jay Foster, actor; Pietro Audisio, singer; Giovanni Galarini, actor; Wm. Tammany Young, actor; Wm. Judkins Hewitt; Louis Henry, actor; Wm. Andrew Russell, porter, Plymouth Theatre; Aquilla Stewart Byron, actor; Saml. Geo. Ginner, electrician; Chas. Salmond Sinclair; Chas. Augustus Loudon Adams, actor; Gilbert Maxwell Anderson, film producer; Wm. Jno. Cooke, motion picture producer; Winfield Richard Sheehan, general manager, Fox Film Corp.; Frank Arthur Walsh, actor; Jno. Paul Jones, actor; Thos. Axworthy Conkey, actor; Jno. Francis McGinnis; Ambrose Jas. Lambert, writer; Robt. Harry Preston, actor; Wood McLean, artist; Franklin Emile Talbot, actor; Chas. Henry Richardson, performer; Karl Von Lawrenz, musician; Warrie Dell Saylor, actor; Harry Collins, musical director; Hal Newport, actor; Benj. Daniel Feinberg, producer; Robt. Edward Homans, actor; Jas. Jos. Donohue, stage mechanic; Edward Jos. Schaefer, actor; David Burton, actor; Angelo Lippich, actor; Albert Lee Cunningham, manager; Geo. Selden Hill, actor; Frederic Agonor LeDuc, actor; Philip McAlice, bill poster; Joaquin Velasco Gonzalez, film business.

Chas. E. Stewart Huddleston, show business; Edgar Hill, actor; Jerry D. Sullivan, performer; Jas. A. Guilfoyle, actor-manager; Edward Jno. Devine, actor; Cleveland D. Holmes, shows; Alexander Jas. Herbert, actor; Leonard Erlanger Bergman, manager; Jno. Henry Murphy; Geo. Walton Dear, theatrical advertising; Benj. Franklin Wertsheiser actor; Edgar Allen; Wm. Ewart Morris, actor; Jno. Taintor Foote, author; Emile Jouffrean de Varny, actor; Edward Brennan, actor; Homer Barton, actor; Newell Perry Delano, actor; Raymond Jno. Van Densen, actor; Richard Barrows, actor; Wilfrid Jessop, actor; Alfred E. Marentetto, actor; Jas. Wm. Willcocks, showman; Constantine Kobeleff, actor; Jno. J. Gaffner, actor; Edwin Walter Martin, actor; Jno. Michael Tegarty, actor; Albert Walter Rea, actor; Saml. Cohen; Willie Korshel, secretary to Fred Stone; Edward Jos. Burke, stage director; Malcolm Graham Hughes, manager; Jno. Henry McKenna, performer; Jas. Walter Mullin, actor; Arthur Brickett Smith, mechanic; Jno. David Davold, actor; Edward Ray Jones; Arthur Langdon McCormick, playright; Frank Douglas Withers, musician; Andrew Elliott McCann, actor; Edward Leo Sullivan, actor; Michael Teopanakis, musician; Andrew Fred Roberts, actor; Charles Linger Jackson, actor; Eugene Gazette, vaudeville; DeWitt Talmage Holtsclaw, electrician; Edgar Townsend Stewart, actor; Frederick Stanley Lorraine, manager; Jess Sidney, actor; Forrest Ellwin Crosman, manager; Francis Jos. Gill, actor; Julian Hall Rhodes, musician.

Theatrical people registering at local board 115, at 1416 Broadway, were:

Carmelo Sanphillipo, porter, Friars' Club; Armand Philemon La Berge, actor; Fred Hayden, actor; Jos. Antonio Soriero; Aubrey Yates, singer; Victor Jno. Martin, artist; Geo. W. Broderick O'Farrell, actor; Mohamed Ben Hadj Houssain, actor; Lester Leon Hammel, vaudeville manager; Wm. Willis Browne, stage director; Wm. Swenesburg (Wm. Bach); Barney Williams, actor and producer; Anthony Jos. Annetti; Chas. J. Maguire; Theo. Rolder; Alfred Chas. Winn, actor; Albert Balthazard; Mietek Mykoff; Jos. Light, transportation; Thos. Knox, artist; Jno. Jos. Delaney, mechanic; Jas. Carruthers, mechanic; Robt. Andrews Alsaar, photographer; Jno. Jas. McLoughlin, property man; Julius Jos. Marchand, singer; Jno. Edward Morbach, musician; Lewis Morton, actor; Chas. Dennis Fortier, carpenter; Anthony Jno. Stasny, music publisher; Chas. Wheatley Munnell, carpenter; Paul Vincent McGrail, carpenter; Andres Barron, stage hand; Kirl Henry McGee, Rivoli Theatre; Jno. Merney Hannan, electrician; Henry Lauer, electrician; Frederick Ferdinand Bauer, mechanic; Richard McGuillan, fireman, Hippodrome; Archibald Selwyn, manager; Wm. Conelly (Billy Inmer), actor; Jno. Henry Boyn, gymnast; Irving Jno. Lancaster, actor; David Otto Randall, vaudeville; Italio Guiseppe Fautino, actor; Jos. Wm. Burke, salesman, Chas. F. Thomas Scenic Co.; Geo. Woods, stage hand; Thos. Henderson Murray, performer; Jas. Walter Collins, electrician; Conrad Evans, property man; Claude Pritchard Greneker, traveling man, Shuberts; Sidney Alfred Norton Bracy, actor; Wm. Henry Rosell, actor; Nat. Caffery, actor; Jas. Francis Ford, actor; Jas. A. Mitchell, vaudeville; Freeman Lee Powers, actor; Otto Tuschoff, Jr., actor; Geo. H. Tise, theatrical; Martin Jas. Tracy, actor; Arthur Thalasso, actor; Geo. Wm. King Jinks, actor; Bruno Johannes Kramer, performer; Jno. Adair, Jr., actor; Robt. Bruce Toms, actor; Frank Illo, carpenter; Gerald Jas. Rowan, actor; Ford Jennings West; Jas. Wm. Thatcher, manager; Isaac Edward Wort, musician; Harry Christian Dolde, actor; Leo Willis Reed, actor; Jos. Elvy Cohen, performer; Matthew Lawrence Betz, actor; Geo. Washington Leach, Jr., stage manager; Lawrence Paul Beck, actor; Jos. Leo Dignan, carpenter; Henry Dunn McKee, electrician; Max Rosenblatt Reynolds; Aaron Brayer, manager; Theodor Nadejen, stage director; Albert Edward Johnston, actor; Walter Henry Brown, actor; Chas. F. Miles, electrician; Harry Wm. Dignam, electrician; Daniel Jos. Harrington, employment agency; Lairence E. O'Keefe, assistant treasurer, Gaiety Theatre; Walter Young, actor; Wm. Anderson, mechanic; Earl Maynard Welch; Jno. Bernard Flynn, theatrical mechanic; Sylvester Belmont, musician; Edward A. Rice, actor; Jas. Merrell; Herman Reuben Smith, assistant cashier, Hippodrome; Chas. Michael Crosby, hallman, National Vaudeville Association.

Jas. Jos. Brennan, actor; Geo. Francis Creamer, Jr.; Frederick Augustus Boehling, electrician; Wm. Frederick Cash, actor; Hoyt Wm. Lash, carpenter; Jno. Aloysius Smith, actor; Ivan Rudisill, musical director; Jas. Francis Whelan, actor; Thos. Brown, elevator operator, Klaw & Erlanger; Jno. Ward Barton, actor; Achille Carauci, musician; Frederick Louis Hanson, stage hand; Jas. Johnston, electrician; Jos. Patrick Leonard, mechanic; Julian Grosjean, chauffeur, David Belasco; Thos. Wm. Galvin, actor; Wm. Thos. Morgan, actor; Jno. Jos. Martin, elevator operator, Putnam building; Jas. Bolton, carpenter; Luigi Viana; Jos. Adelar Simard, actor; Alfred Weiss, gymnast; Chas. Hillard Fleming, actor; Thos. Knox, artist; Max Davis, mechanic; Jno. Jos. Barrett, actor; Robt. Jerome Dean, illustrator, *Morning Telegraph;* Saml. Orrie McIntosh, electrician; Thos. Francis Burke, carpenter; Jno. Philip Whalen, cameraman; Cornelius Vreeland, Central Theatre; Jas. Jos. Goodwin, stage hand; Chas. Misserschmidt, electrician; Millo Jos. Picco, singer; Jno. Holden McDaniels, carpenter; Jos. Page Spencer, actor; Jno. Arthur Hoyt, musician; Benj. Earl Ford, actor; Jas. Wm. McLoughlin; Harvey Frederick Miller (Everett), actor; Walter Felton Dukenfield, actor; Arthur Donohue Denham, property master; Jos. Orlando Malone; Jas. Jos. Bradley, mechanic; Gilbert Christ, orchestra leader; Perry Earnest Lewis, musician; Edward Mario Flocco, musician; Thos. Geo. Thompson, electrician; Jos. Henry O'Donnell, electrician; Jas. O'Dea, actor; Louis Benjamin, actor; Timothy Jas. Cronin, mechanic; Patrick Jos. Downey, mechanic; Geo. R. Bond, carpenter; Edwin Harold Wallis, actor; Wm. Jas. Harrison, actor; Jno. Malcolm Stall, producer; Earnest Berry, property man; Frank Herman Thayer, stage hand; Clarence Elmer Shurtleff, sales manager, W. W. Hodkinson Corporation; Wm. Sherman Wagner, actor; Edward Wiley; Achille Allegretti, business manager, L. J. Anhalt Park Theatre; Robt. Emmett Talbot, stage mechanic; Christopher Jno. Smith, actor; Frederick Douglas Westman, actor; Geo. Philip Randall, actor; Jas. Stephen Tierney, property man; Stephen Stulock, musician; Jos. Patrick Dillon, actor; Wm. Lawrence Finn, electrician; Jno. Alphonso Rigney, actor; Peter McCaig Keir, actor; Mack Whiting, stage director; Lester Leigh Bigsby, actor; Martin Turner, carpenter; Emile Weber, performer; Jas. Jos Rowland, electrician; Wm. Francis Lowney, Jr.; Michael Peter Hyland, bill poster; Jno. Crombwell Nelson, carpenter; Noel Johnson, property man; Wm. Aloysius Stapleton, mechanic; Vincent Anthony Piegel, Metro Corporation; Percey Leroy Adams, actor; Jno. Henry McLaughlin; Wm. Frederick Willer; Geo. Emmett Whittaker, actor, Emma Bunting Company; Austin Oliver Huhn, motion picture director; Daniel Francis Flynn, actor; Jas. Kane, stage builder; Chas. Frommel, scenery builder; Jno. Albert Stetson, mechanic; Garfield Meixner, actor; Wm. Kenny Heagney, musician; Leon Franklin Caston, actor; Benj. F. Marckley, performer; King Lionel Shot, wrestler; Kazimer Jos. Warczakoski, organist; Harry Bratton Kennedy, actor; Chas. A. Fuller, carpenter; Albert Geo. Dantzer, carpenter; Nicholas Geo. Alikakas, playright; Arnold Peter Mignatti, actor; Angelo de Stefano, violinist; Chas. Arthur, actor; Jno. Francis Kearns, actor; Wm. Kohlhepp Stone, stenographer; Max Marcin; Harold Jno. Hewitt, performer; Jno. Draper Dewey, actor; Frank Lewis Dear; Jas Graydon, actor; Jos. Barnett, electrician; Jno. Wm. Eusner, musician; Wm. Jas. Gately, carpenter; Jean Marchesi, musician; Wm. Fred Dewick, actor; Romeo Boscacci; Herbert Bounds Fowler, mechanic.

James Francis Kelly, theatrical warehousing; Finley Warner Gilpin, musician; Geo. Harcort, actor; Harry Clay Blaney, producer; Chas. Frederick Clark, acrobat; Herbert B. Heindl, musician; Benj. Jas. George, electrician; Jos. Camille Van Reeth, artist; Albert Emil Szyke, dancing; Jas. Chas. Collins, actor; Thos. Clarke Pendrigh, actor; Emil Niedermazer, actor; Giordano Paltrinieri, singer; Adolph Frederick Lessman, mechanic; Lennox Duffus, artist; Jos. Klein, musician; Albert Geo. Schafer, actor; Karl Paul Dettmann, producer; Harry Leo Topping, performer; Eddie Davis Alvora, actor; Walter Eugene Reeder, electrician; Gaitano Merola, operatic conductor; Cash Edward Tomlinson, actor; Patrocle Mitaraki, musician; Albert Garver Bruce, actor; Daniel O'Brien, mechanic; Ford Grove Fenimore, actor;; Wm. Henry Dobbin, actor; Richard Bernard Milloy, actor; Jno. Hendricks, actor; Jas. Singleton Jones, mechanic; Albert Foster Walden, mechanic.

Louis Casper Balser, actor; Carl Theron Cameron, musician; Jas. D'Ambrosio, operator; Richard Sanders Barber, actor; Gustave Durkin, electrician; Chas. Jas. Fitzpatrick; Junius Harvie Atkisson, producer; Johnson Briscoe; Louis Wyrick; Leslie Walton Reed, operator; Thos. Jno. Fitzpatrick, manager; Jno. P. Keane, stage hand; Edward Francis Finley, actor; Edward Asa Lynch, actor; Jno. Jos. Downs, mechanic; Thos. Jos. Duffy, rigger; Wm. Willis Steinberg, singer; Jos. Searl Allen, actor; Wm. Augustus Hart; Chas. Jas. Auburn, carpenter; Walter Jas. Gilmore, advertising manager, Elliott, Comstock & Gest; Chas. Hoyt Fort, writer; Franklyn Pugh Stone, actor.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

BOSTON THEATRES

BOWDOIN SQ. THEATRE
BOSTON, MASS.
VAUDEVILLE ACTS
WANTED, TWO WEEKS IN BOSTON
Write AL. SOMERBY, Manager

NEW YORK THEATRE ATTRACTIONS

REPUBLIC Theatre, W. 42nd St. W. of Bway. Evs. at 8.20. Mats. Wed. & Sat. at 2.20.
A. H. WOODS PRESENTS
MARJORIE RAMBEAU
in "WHERE POPPIES BLOOM"

GAIETY Theatre, Bway. & 46th St. Evs. 8.20. Mats. Wed. & Sat. at 2.20.
WINCHELL SMITH & JOHN L. GOLDEN
Present
LIGHTNIN'
A Live Wire Comedy.

KNICKERBOCKER Theatre, B'way & 38th St. Eve. 8.20. Mats. Wed. & Sat. 2.20.
A New Melodramatic Comedy.
"Someone in the House"

BELASCO Theatre, West 44th St. Eve. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES
A New Comedy by John L. Hobble.

MOROSCO 45th St. W. of B'way. Eves. 8.20. Mats. Wed. & Sat. 2.20.
OLIVER MOROSCO PRESENTS
THE WALK-OFFS
A New Comedy by Frederick & Fanny Hatton, with a TYPICAL MOROSCO CAST.

LYCEUM 45th St. near B'way. Eves. 8.20. Mats. Thurs. & Sat. 2.20.
CHARLES FROHMAN PRESENTS
OTIS SKINNER
In H. A. Vachell's New Comedy
HUMPTY-DUMPTY

OLYMPIC 14th St., Near 3rd Ave
This Week
MISCHIEF MAKERS
Next Week—MONTE CARLO GIRLS

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
Mats. Daily. Best Seats, $1.

GEO. M. COHAN Theatre, Bway. & 43rd St. Evs. at 8.20. Mats. Wednesday & Saturday, 2.20.
HENRY W. SAVAGE OFFERS
MITZI
in a gay new play with music,
"HEADS OVER HEELS"
Book and Lyrics by Edgar Allan Woolf.

B. F. KEITH'S PALACE
Broadway & 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c.
Every Night
25-50-75-$1-$1.50
VALESKA SURATT, GEORGE WHITE, Avon Comedy Four, Ruth Roye, Williams & Wolfus, "Moonshine" with Edmund Hayes, Sgt. Bowman & Corp. Shea, Aerial Macks, Boyarr Troupe.

NEW AMSTERDAM Theatre, W. 42d St. Evs. 8.15 Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S NEW MUSICAL COMEDY
THE GIRL BEHIND the GUN

LIBERTY Theatre, W. 42nd St. Evs. at 8.20. Mats. Wed. & Sat., 2.20.
COHAN & HARRIS present
GOING UP
BIG MUSICAL HIT.
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

HUDSON W. 44 St. nr. B'way. Evs. 8.30 Mats. Wed. & Sat. 2.30
"A Million-Dollar Success."—Globe.
A. H. WOODS Presents
LOUIS MANN AND SAM BERNARD
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Evs. at 8.30. Mats Wed. & Sat. at 2.30.
A. H. WOODS PRESENTS
UNDER ORDERS
A Dramatic Novelty with
SHELLEY HULL & EFFIE SHANNON

BROOKLYN HOUSES

STAR Jay nr. Fulton St. Tel. Main 1893 Mat. Daily
MONTE CARLO GIRLS
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—TRAIL HITTERS

CRESCENT Fulton and Flatbush Aves. Phone, Main 6352
ALLIED BEAUTIES
FEATURING
DOLLY SWEET AND TOM HOWARD
and Company of 50
SUNDAY SMOKING CONCERTS
WRESTLING, TUESDAY. AMATEURS, FRIDAY.

GAYETY THROOP AVE. BROADWAY
THIS WEEK
MILE-A-MINUTE GIRLS
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

CASINO THEATRE
THIS WEEK
BOWERY BURLESQUERS
Next Week—SPORTING WIDOWS

STANLEY CORP. MUST MEND ITS WAYS

FEDERAL TRADE COMMISSION ACTS

WASHINGTON, D. C., September 16.—The Federal Trade Commission handed down a decision here to-day of far reaching, importance to the amusement world when it ordered the Stanley Booking Corporation to desist from practises designed to force film producers and theatres to deal with each other through the above named picture concern.

The Stanley Booking Corporation is warned against the use of threats and other means of persuasion to make managers handle their film productions. The Federal Trade Commission specifically ordered the Stanley organization to discontinue:

"Procuring the cancellation of contracts for the exhibition of moving picture films made between its competitors and the producers.

"Procuring films which have been announced for exhibition by its competitors and exhibiting them in the same neighborhood in advance of the date advertised by such competitors to hinder, harass and embarrass competitors.

"Making contracts for films on the condition or understanding that the lessee or purchaser shall not use films produced by a competitor.

"Making threats and employing methods of intimidations to compel theatres to pay commissions on films booked directly from the producer or film exchanges.

"Making threats against independent exhibitors that unless they book through the agency their supply of films will be cut off, and threatening producers and film exchanges with the withdrawal of patronage in order to induce them to cease supplying certain of their competitors with films."

CAMP THEATRE MGR. PROMOTED

R. G. Craerin, former manager of the Liberty Theatre at Camp Cody, has been transferred to a similar position at Camp Lee, Va. The last-named camp is one of the most important of the several cantonments, and Manager Craerin's transfer, which is in the nature of a promotion, is in recognition of the good work done by him at Camp Cody, where in two months he transformed the Liberty playhouse at that point from an obscure house to a real "show shop." One result of his work is a 72-foot sign that has been erected on the roof of the theatre.

SAILORS BUILD OWN THEATRE

WASHINGTON, D. C., Sept. 16.—The only theatre ever built by United States soldiers and the only Liberty Theatre in a city away from the camps will open in Norfolk, Va., as a regular Liberty Theatre house Sept. 19 with "Nothing But the Truth" for the first attraction. It will be managed by Edward N. McWilliams who, with five sailors detailed by Admiral Waller McLean, actually built it. It will be operated exclusively for the 250,000 soldiers and sailors stationed near Norfolk.

U. S. NAMES STOCK DIRECTOR

WASHINGTON, D. C., September 9.—At a meeting of the Military Entertainment Committee of the War Department, Commission on Training Camp Activities, called this week by Chairman Malcolm L. McBride of Washington, the question of selecting directors for the new Liberty Theatre stock division was determined. George Sargent was appointed director for the Western States and Harry Lorch for camps east of Chicago.

KEENEY PICTURES TO START

The Frank A. Keeney Pictures Corporation studio will be at 308 East Forty-eighth street, adjoining the studios of Norma Talmadge. "Her Family's Honor," written especially for Catherine Calvert, will be the first picture.

"THE SAVING GRACE" LIKED

BUFFALO, N. Y., Sept. 17.—Altogether delightful is the three-act comedy which C. Madden Chambers has written for Cyril Maude, and in which he opened at the Majestic Theatre last evening. Mr. Maude and his associate players received the tribute of numerous curtain calls.

The play is one of the cleanest, cleverest and most worth while that has made its appearance in many a month, abounding with scintillating lines, delicate humor, sweetness and grace. It keeps the onlooker pleasantly amused from start to finish, constantly on the alert. It summons an occasional mellow tear, and it sends him away with a smile over the conceits and frailties of human beings.

Mr. Maude appears as a middle-aged man, an army officer who has been relieved of his command for the reason that he ran away with his colonel's wife, for which no one in the audience blames him, as the wife, impersonated by Laura Hope Crews, is adorably sweet and feminine. Mr. Maude gives to the role all the fine artistry of which he is so capable, and the role fits him most admirably. It is that of a man with pride of race, with valor, and chivalry, with consummated ego; yet a man most likable just because of this admixture of fine traits and idiosyncracies; a man beset by misfortunes, but with the saving grace of humor to carry him through every situation, and finally to success.

The entire company contributes most excellent support, and the production is artistically symmetrical. The other players are William Devereaux, who appears as a butler; Edward Douglas and Betty Murray, who are involved in a delicious romance; Charlotte Granville as the overpowering, managing mother of the young lover, and Annie Hughes as lady's maid.

SINGER GETS JUDGMENT

Rene La Coste, an opera singer, living at 575 Riverside Drive, was given judgment by default for $1,059.59 against Maurice Golden, his manager, whom he sued for $1,000, in the Seventh District Municipal Court last week.

According to the papers, the singer and Golden entered into an agreement on July 23, last year, whereby La Coste was to render his services in opera. The engagement was to begin August 6, 1917, and end August 1, 1918, the salary to be $40 a week with all transportation expenses. The singer maintained that he carried out his part of the contract, but that his manager on August 28, 1917, without notice or cause, canceled the agreement.

SHUBERTS GET "BETTY AT BAY"

"Betty at Bay," a late English dramatic success by Mrs. Jessie Porter, will be produced in October by the Shuberts. The English production has just closed a long and successful run at the Strand Theatre, in London.

Walter Hast, who is associated with the Shuberts in the production of "Betty at Bay," will bring with him to America J. H. Barnes, the original English producer, who will stage the New York production.

HOLD SECOND HELD FUNERAL

A second funeral for Anna Held took place last Friday morning in St. Patrick's Cathedral, and a solemn high mass was sung by the Rev. Dr. Wm. B. Martin, assistant rector of the Cathedral. About 500 persons were present, among whom were Liane Held Carrera, daughter of the dead actress, and Mrs. Westcott Allan, sister of Lillian Russell.

MORE OVERSEAS ARTISTS LEAVE

Another unit of volunteers for overseas entertainment of American soldiers left America last week and are due to land on the other side shortly. In the contingent were Lyda McMillan and Bert Snow, Mary Cameron, Mabelle Adams, Vera Barstow, Maude Allen, Lucie Babcock and Mildred Evans.

TO PLAY FOR CHURCH

Richards' Circus will play in Brooklyn, October 19th to 29th, inclusive, for the benefit of a church building fund.

"GLORIANNA" WELL RECEIVED

ATLANTIC CITY, N. J., Sept. 14.—Last night at the Apollo Theatre John Cort presented his newest musical venture, "Glorianna," with music by Rudolph Friml and book and lyrics by Catherine Chisholm Cushing. It was a gay premiere, and a successful one, to judge from the actions of a record audience.

"Glorianna" is not yet in that well-knit, smooth-running form which characterizes the finished show, but it is well on the way. Beautifully staged, boasting the customary Cort beauty of chorus, and headed by no less a personage than Eleanor Painter, "Glorianna" is a potential hit.

Though Rudolph Friml has done better scores, this one is quite pretty and decidedly "whistleable." What distinguished this new play from its kind chiefly was the delightful humor which Miss Cushing has written into the lines. Though satire often underlies the "bon mot," its sting is drawn by the frankness and genuine quality of the humor. Time after time the audience laughed, not with the gusto provoked by the slapstick, but with the deep-running, quiet enjoyment of clever repartee.

Eleanor Painter, heading the cast of "Glorianna," easily equaled her performance in "Princess Pat." The evening proved that she was a much better comedienne than a singer, perhaps because most of the solos announced on the programme as hers were omitted. However, the two song hits of the show fell to her share, "I Love You, Dear," and "Why Don't You Speak For Yourself, John?"

Dorothy South as Dolores distinguished herself in several catchy songs and in several very attractive dance numbers, dancing with an abandon that personified easy grace and good taste.

Alexander Clark, as an eccentric lawyer playing a cave man effect, got most of the laughs in the play and the decided approval of the audience when he danced a wild pavan with Miss Marben.

The story is somewhat novel, pivoting on precarious finances and false pretenses and rounding out to a logical end. "Glorianna," with a little fixing, will go well on Broadway.

CARSON WINS $1,000

Bob Carson, the film actor, recently made a wager of $1,000 with Major Jack Allen, president of the Film Renting Company, that he could live in the woods for a period of thirty days, without clothing of any sort, except nature's habiliments. The terms of the wager also precluded the carrying along of food supplies, Carson agreeing to live on such food as he might be able to secure with the aid of a bow and arrow. Just to prove that it could be done, Carson went up to Sullivan County and lived in the woods for thirty days, returning last Saturday, none the worse for his back-to-nature experiment. Major Allen paid over the $1,000.

PHILIPP COMPLETES CAST

Manager Adolf Philipp has completed the cast of "Tell That to the Marines," the new comedy drama with which he will open his season at the Yorkville Theatre. The list includes, besides Philipp, Cecil Kern, Philip Lord, Georgia Lee Hall, Chauncey M. Kleim, Jack Bernard, Marie Pert, Chas. Winn, John Hanson and Elsie Clark.

USE DANCE HALL AS HOSPITAL

In the event that approaching prohibition makes too serious inroads in the dance hall business, the Manhattan Casino, at 155th street and Eighth avenue, will be turned over to the Government for use as a war hospital or army warehouse.

WILLIAM F. (Billy) HARMS
HOBOKEN, N. J.
THEATRICAL ENTERPRISES
(Member of T. B. C.)

ACTS PLAYS, SKETCHES WRITTEN
Terms for a stamp.
E. L. GAMBLE, Playwright
East Liverpool, Ohio

NOW READY
SMASHES ALL RECORDS
THE NEW
McNALLY'S BULLETIN No. 4
Price One Dollar Per Copy
Gigantic collection of 152 pages of all new comedy material containing the grandest assortment that has ever been offered the vaudeville artist in this or any other country in the world.
McNALLY'S BULLETIN No. 4 contains the following gilt-edge, up-to-date comedy material:
23 SCREAMING MONOLOGUES. Each one a positive hit.
15 ROARING ACTS for two males. Each act an applause winner.
13 ORIGINAL ACTS for male and female. They'll make good on any bill.
30 SURE-FIRE PARODIES on all of Broadway's latest song hits.
2 ROOF-LIFTING TRIO ACTS. These acts are 24 karat, sure-fire hits.
2 RATTLING QUARTETTE ACTS. Both acts are alive with humor of the rib-tickling kind.
AN ACT FOR TWO FEMALES. This act will positively make good.
A NEW COMEDY SKETCH entitled "Hubby's Night Out." It's a scream.
A GREAT BURLESQUE entitled "Hotel de Graft." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.
GRAND MINSTREL FINALE entitled "The Prize." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.
Remember the price of McNALLY'S BULLETIN NO. 4 is only one dollar per copy; or will send you BULLETINS Nos. 2, 3 and 4 for $2, with money back guarantee.
WM. McNALLY
81 East 125th Street New York

SELLING FAST
ABE LEAVITT'S
"HIT-BITS"
The Little Book with Big Ideas
WONDERFUL MATERIAL
Price, One Dollar
Cash, Money Order or W. S. S.
730-A Macon St. - Brooklyn, N. Y.

Central Fibre Wardrobe

45 x 21 x 15
$45.00
45 x 21 x 23½
$50.00
Equal to the average $75.00 trunk and guaranteed.
CENTRAL TRUNK FACTORY
SIMONS & CO.
700 Arch St.
Phila.

We'll Do the Same To-day
The tremendous patriotic song hit.
If you want to be successful you must use successful songs. Remember, Broadway is not the only place where the hits come from. Your prof. copy and orch. are awaiting you, so get busy and send for them.
MEINARDUS MUSIC CO., Kiel, Wis.
The small publishers with the big songs.

NOW ORGANIZING FOR 10TH SEASON
BELGARDE STOCK CO.
WITH
MISS SADIE BELGARDE
People in all lines wanted at once. Those doing specialties preferred. Can use agent knowing New York and Pa. Former members write. Glad to hear from those who wrote before.
J. Bernard Hurl, 262 West 46th St., New York

DR. JULIAN SIEGEL, the Theatrical Dentist

Suite 294 PUTNAM BUILDING, NEW YORK CITY — Phone Bryant 5492

EXCEPTIONAL RATES TO THE PROFESSION

MENZELI'S

CONSERVATOIRE
DE CHOREGRAPHIE
CLASSIQUE

22 East 16th Street
Phone, Stuyvesant 3334
New York

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,
NEW YORK CLIPPER, 1604 Broadway, New York

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME.....

ADDRESS.....

CERTIFICATES ISSUED.

1218—Spencer Charters—Act.
1219—Johnny Reilly—Monologue.
1220—Josephine Claire—Act.
1221—Alice Remsen—Song Poem.
1222—Anthony Fiers—Song Poem.
1223—Horace Haws—Joke.
1224—H. H. Hoel—Song Poem.
1225—Gene Quirk—Song Poem.
1226—Geo. Nagel—Vaudeville Act.
1227—Al Grossman—Act.
1228—Elizabeth Russell—Poem.
1229—Ellis Cooke and Chas. H. Knight—Song Poem.
1230—W. E. Grimshaw—Discourse.
1231—Phil Rowman—Act and Song Poem.
1232—Phil Davis—Song Poem.
1233—Edw. J. O'Connor—Act.
1234—R. A. Laurie—Drama.
1235—John Tuers—Monologue.
1236—Geo. W. Scott—Act.
1237—Capt. Thayer Charles—Song Poem.

PLAYS

FOR STOCK, REPERTOIRE, AMATEUR COMPANIES

LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!

SAMUEL FRENCH, 28 West 38th St., New York

We Invite all Singing Members of the Theatrical Profession to Examine an Assortment of

GREAT NEW UNPUBLISHED SONG NUMBERS

We are certain we can supply you with the kind of song material you want to improve your act and will gladly demonstrate those which may prove available for use. This is your opportunity to identify yourself with a great song before it is sung by every Tom, Dick and Harry.

CALL OR WRITE TODAY

KNICKERBOCKER HARMONY STUDIOS

Back of the Name Stands the Best Trunk Ever Built.

THE WISE SHOWMAN knows that

A TAYLOR CIRCUS TRUNK

is the best buy. He knows that if the season is started with a TAYLOR CIRCUS TRUNK that he can be sure of his trunk standing up under any conditions. BUY one now and forget about trunk trouble for years to come.

Used for Over 60 Years by Out-Door Ehowmen

Send for New Catalog

C. A. TAYLOR TRUNK WORKS
678 N. Halsted St., Chicago, Ill.
216 W. 44th St., New York, N. Y.

WANTED—IMMEDIATELY

Cello Soloist who can double on baritone. C. B. MADDOCK, 1482 Broadway, New York.

ZAUDERS MAKE-UP

LET US PROVE IT IS BEST.
Send 10c. for samples. 113 W. 48th St., N. Y.

High Class SECOND HAND GOWNS

L. GOODMAN
2315 S. State St., Chicago, Ill.

You can make your spare time profitable coaching amateur MINSTREL and DRAMATICS

Demand more than we could supply. We teach you how and turn over local work to you. Write for "Results obtained by 79 directors placed last season." HOOKER-HOWE COSTUME CO. (New England's Largest), Department D, 30 to 36 Main St., Haverhill, Mass.

Songwriters' Manual Don't publish Songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 25c. H. J. BAUER MUSIC CO., 135 East 34th St., N. Y. City.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

THEATRE AND WOOD FOLDING CHAIRS. New and Second Hand
Atlas Seating Co., 10 E. 43rd and 7 E. 42nd St., New York.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.

MUSICAL GLASSES.
A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

MUSIC COMPOSED, ARRANGED.
Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

SCENERY.

SCHELL'S SCENIC STUDIO
581-583-585 South High St., Columbus, O.
De Flesh Scenic Studio, 447 Halsey St., Brooklyn. Phone Bedford 8594J.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

VIOLINS AND SUPPLIES.
August Gemünder & Sons, 141 W. 42nd St., N. Y.
John Friedrich & Bro., Inc., 279 Fifth Ave., N. Y.
S. Pfeiffer, 145 W. 44th St., N. Y. C.

TIGHTS

Silk Opera Hose and Stockings
Are Our Specialties
QUALITY the BEST and PRICES the LOWEST.

Gold and Silver Brocades, Theatrical Jewelry, Spangles, Etc. Gold and Silver Trimmings. Wigs, Beards and all Goods Theatrical. Catalogues and Samples upon request. When asking for Catalogue, please mention what goods are wanted.

J. J. WYLE & BROS., Inc.
(Successors to Siegman and Weil)
18-20 E. 27th St. New York

I. MILLER SHOES

THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD.
ENTIRE COMPANIES OF ANY SIZE AND INDIVIDUAL ORDERS FITTED BY US AT 24 HOURS NOTICE.
WE FILL EVERY STAGE AND STREET SHOE REQUIREMENT OF THE WELL DRESSED.
1554 BROADWAY NEAR 46TH ST., N.Y.
Chicago Store STATE ST. cor. MONROE

PLAYS

VAUDEVILLE ACTS, ETC. N. Y. PLAY BUREAU, Tremont Theatre, N. Y. City. Stamp for catalog.

ALVIENE SCHOOL of DRAMATIC ARTS

DRAMA ORATORY — MUSICAL COMEDY — PHOTO PLAY — DANCE ARTS

Four schools in one
Practical stage training
The Schools student's stock-in-trade
Theatre offers public stage appearances

Write for detailed catalog mentioning study desired to
ALVIENE THEATRE SCHOOL OF ACTING
225 W. 57th St. and branch in NEW YORK

Bal's Dreadnaught

AT SUBMARINE PRICES

30 inch	$23.00	36 inch	$26.00
32 inch	24.00	38 inch	26.50
34 inch	25.00	40 inch	27.00
42 inch	$27.50		

WILLIAM BAL COMPANY

145 W. 45th St., N.Y. 4 W. 22d St., N.Y.
NEW CIRCULAR NOW READY
Mail Orders Filled Same Day Received
$5 Deposit Required

GOWNS FURS

ANDREWS, 506 S. State St., CHICAGO

PLAYS

List of Professional and Amateur Plays. Vaudeville Sketches, Monologs, Minstrel Material, Recitations, Dialogs, Make-up Goods, etc. CATALOG FREE.

FITZGERALD PUB. CORP'N.
Successor to Dick & Fitzgerald, 20 Ann St., New York.

SCENERY

Diamond Dye, Oil or Water Colors.
SCHELL SCENIC STUDIO, COLUMBUS, O.

LARGEST THEATRICAL TRANSFER IN N. Y.

Telephones { 2963 / 2964 } Chelsea

Pierce-Arrow Trucks

JOSEPH F. REILLY

Office, 437 to 443 W. 31st Street
NEW YORK
S. HEFFERNAN, Genl. Mgr.

VELVET STAGE and PICTURE SETTINGS

BEAUMONT VELVET SCENERY STUDIOS
935 Market St., Pantages Theatre Building, San Francisco, Cal. | 245 W. 46th Street, New York City.

WILLIAM RUSSELL MEYERS

Vaudeville Author

Special Songs, acts in "one," recitations, etc. With Harry Linton's Author's Exchange. 202 Palace Theatre Building, New York.

Wardrobe Prop Trunks, $5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

Parlor Floor, 28 W. 31st St., New York City

SHOE Jack's SHOP

Est. 1880

Shoes for Stage or Street
Long and Short Vamps
154 West 45th St., N. Y.
East of B'way. Opp. Lyceum.

WIGS

Human Hair, brand new, Irish, Dutch, Jew, 85c. each. Soubrette or Men's Dress Wig, $1.25, $1.75. Negro, 30c.-50c. Tights, 90c. Paper Hats, Masks, Novelties, Props. Catalogue Free.

G. KLIPPERT, MFR., 46 Cooper Sq., New York